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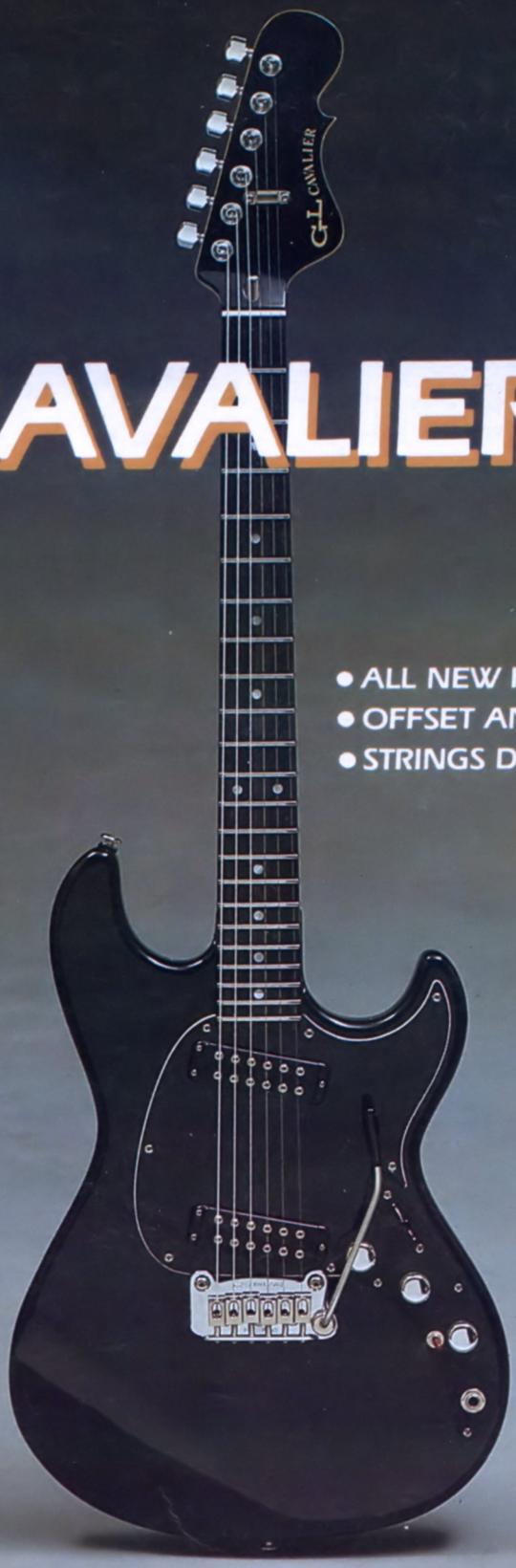

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GUITAR FOR THE PRACTICING MUSICIAN

JANUARY 1984

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COVER PHOTO: Kevin DuBrow and Carlos Cavazo of Quiet Riot, by Steve Joester

GUITAR (ISSN #0738-937X) is published monthly by Cherry Lane Music Co., Inc., 110 Midland Avenue, Port Chester, New York 10573. Application to mail at second-class postage rates is pending at Port Chester, New York 10573 and additional points of entry. Single-copy price $2.75 ($3.00 in Canada). Submissions of manuscripts, illustrations and/or photographs must be accompanied by a stamped self-addressed envelope. The publisher assumes no responsibility for unsolicited material.

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LETTER FROM THE *Editors*

Our cover story this month, on Quiet Riot, comes straight out of the Cinderella file. Struggling for years on the club and concert circuit, turned down by many of the major labels, the band finally achieved the milestone of an American album release this year. For many bands the dream ends right there. For Quiet Riot the dream just keeps getting sweeter. The day we did our interview with Kevin and Carlos and Rudy, the band had just heard that their album had gone gold. Now, as press time approaches, Quiet Riot's **Metal Health** has soared to number 2 on the Album Chart. The single, *Cum on Feel the Noize,* is bulleting through the Top 10. Not only is their story an inspiration to all guitar scufflers, but it may also—we hope—pave the way for the recognition of American hard rock and heavy metal that is long overdue.

Continuing our policy of presenting only the hottest and heaviest of rock guitar players, we present Joan Jett (hot) and Carlos Santana (heavy). With any luck at all Michael Schenker will be both hot *and* heavy this year, finally gaining in mass acceptance what he already has in the respect of his peers.

Also, in this issue, we are introducing two new concepts of which **GUITAR** is especially proud. Our **CALL BOARD** is designed to keep a community of musicians, fans and collectors in touch with each other. We're also changing our format for guitar licks. Now you can see the licks right along with the chords and the lyrics! This three-staff format takes its cue from the bass lines you've been reading. The top staff gives you the melody, lyrics and chord changes, the second staff provides the guitar line in standard notation, while the third staff gives you the tab. We hope this will make it easier to follow the tunes. Let us know what you think.

The Editors

Letters

Dear Sirs,

Your magazine **GUITAR** is the best musician's magazine to come out in a long time. The idea for the sheet music is too long in comin'. I am a bassist and absolutely love the bass lines you add to the sheet music. Please don't ever forget us.

Vicki Heggen
"Future Star"
Pittsburgh, PA

Gentlemen,

I must say that **GUITAR** is by far the best magazine for the practicing musician I have seen anywhere. I don't mean this lightly. The articles are excellent and the sheet music—wow! Your magazine puts other guitar-oriented mags to shame. I intend to be a very loyal subscriber in the years to come, as will very many other musicians, I'm sure. If you care to, there is a store in Ludington that I am sure would love to carry your magazine, as the only one they now carry is Guitar Player, and your magazine pounds that sucker into the ground.

Jeffrey Wroble
Ludington, MI

Dear Sirs,

As a "Heavy Metal Maniac" I was quite interested in your magazine. I felt I must write to you to tell you about some good groups in the Heavy Metal area that are super popular in Europe and getting popular here. Oh sure, Def Leppard, Priest, Black Sabbath—all are big in the states because of the media blitz. A couple of weeks ago I saw a concert in Rochester that was the

CALL BOARD

Announcement

Place your message on the GUITAR Magazine Call Board and stay in touch with the community of musicians, fans, and record collectors. Got an instrument to sell or trade? Looking for a rare record? A new bass player? Need a collaborator? Or just want to send a birthday message to a friend or performer? The Call Board will post your message for just 50¢ a word.

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best concert I ever saw. The groups playing were Raven and Metalicca. Raven is hot in England and Metalicca have been hot on the West Coast. Metalicca blew Raven off the stage. If they could get the same coverage as Def Leppard, they would be superstars.

Some other good groups are Accept, from Germany, and Exciter, Heaven, Twisted Sister, Girls School, Wild Dogs and so many others. Van Halen was once Heavy Metal but they got stuck on themselves. Van Halen is now what we refer to as "Bubblegum" hard rock. Loverboy, ZZ Top and Zebra are all hard rock. There is a difference between hard rock and Heavy Metal. Heavy Metal is actually a "New Wave" music for the 80s.

Dan Zarpentine
Spencerport, NY

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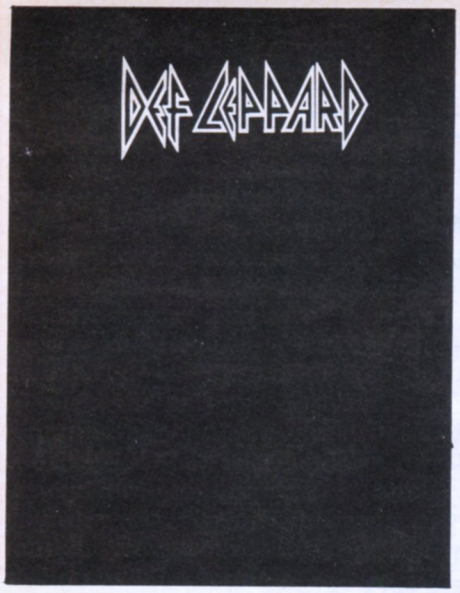

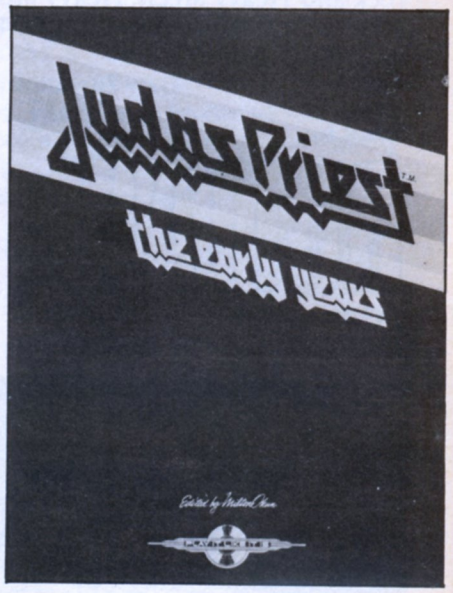

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That's why we make every **Play It Like It Is** guitar book true-to-the-record, with complete leads, precise lyrics, correct chord voicings, and tablatured licks and solos that let you play like the pros—even if you don't read music.

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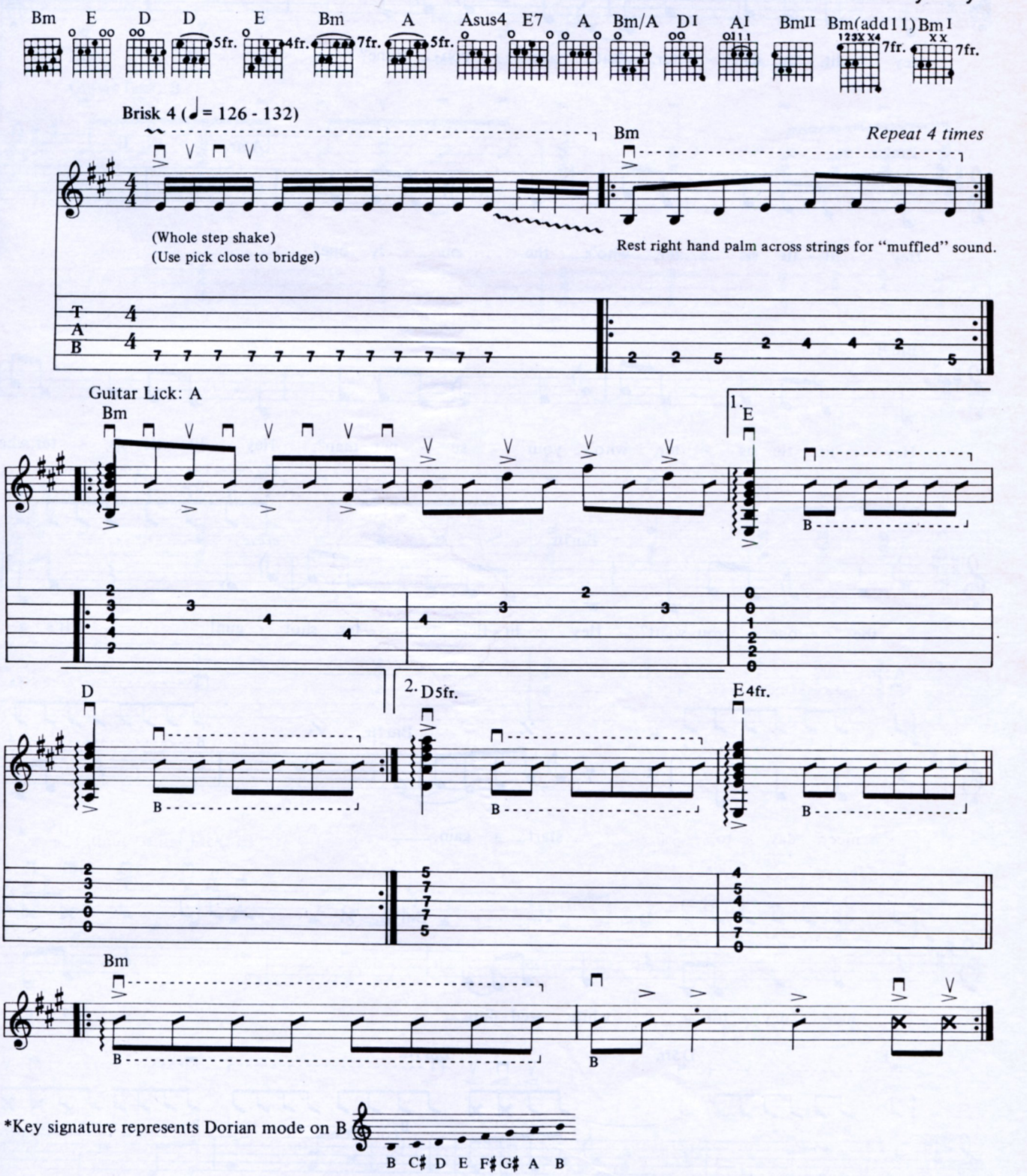
Tablature Explanation see pg. 94

WHITE WEDDING (PART 1)

As recorded by BILLY IDOL

(From the mini album *DON'T STOP*/CHS 44000)

Words and Music by Billy Idol



*Key signature represents Dorian mode on B

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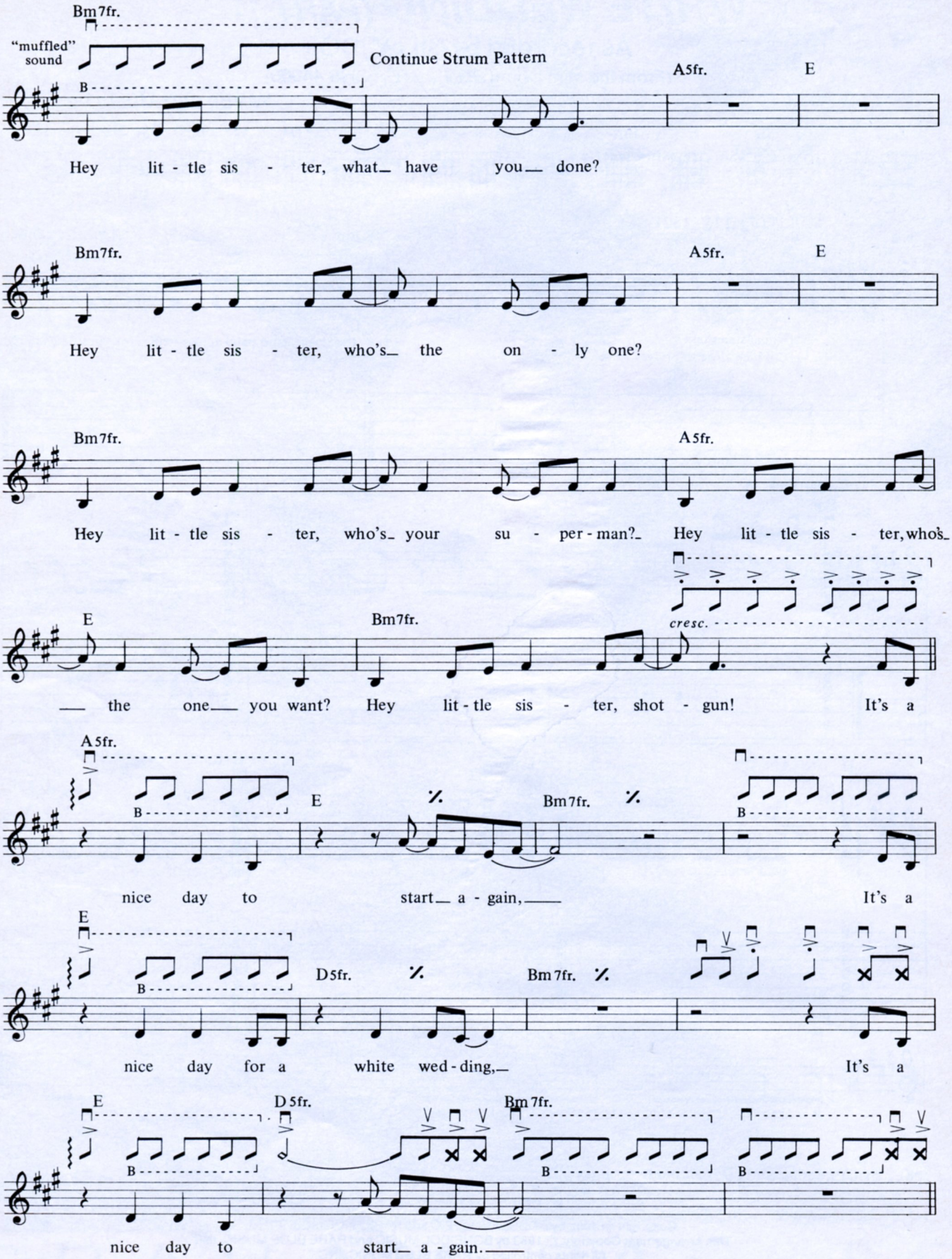
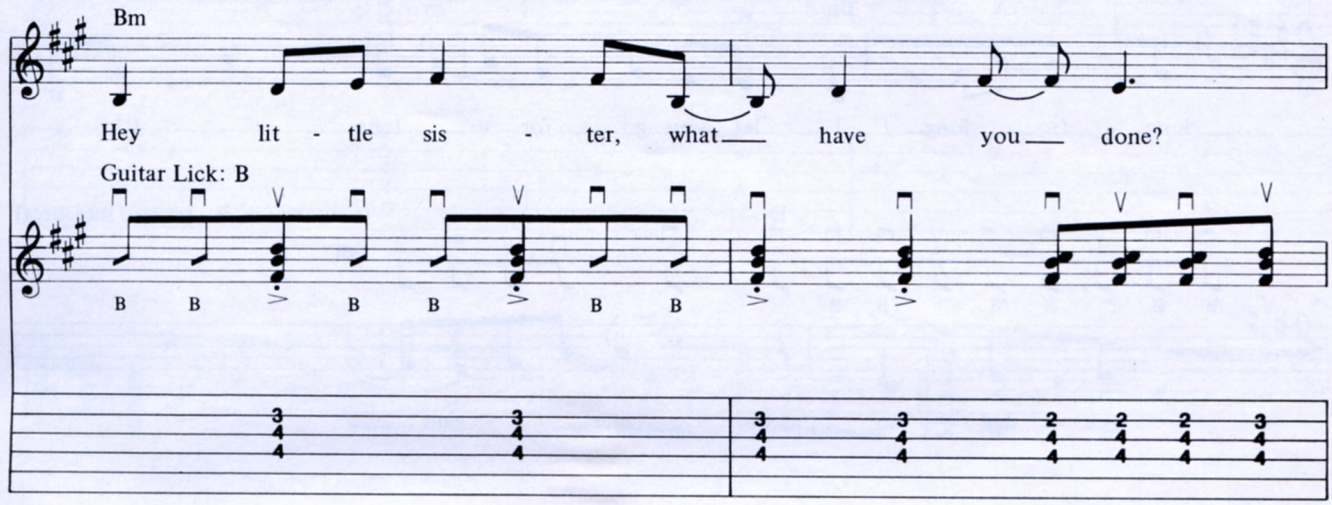
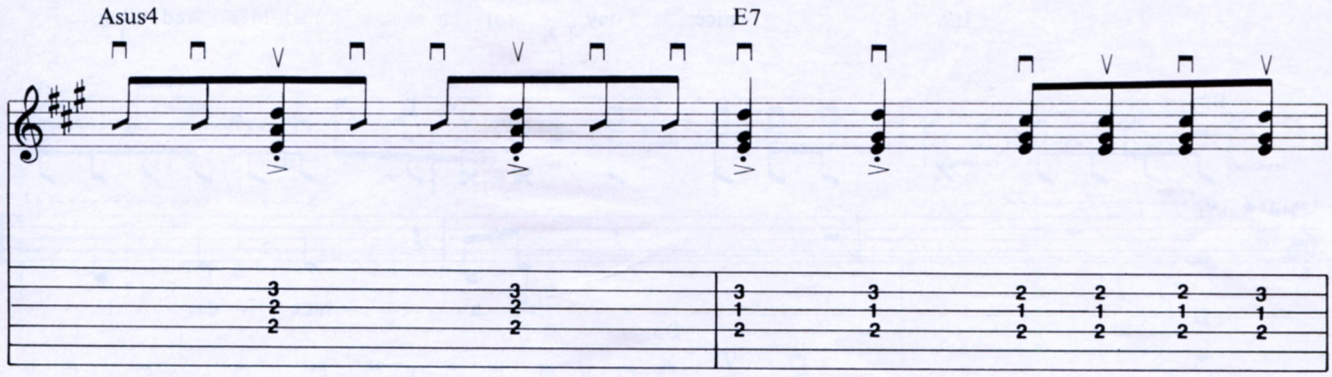
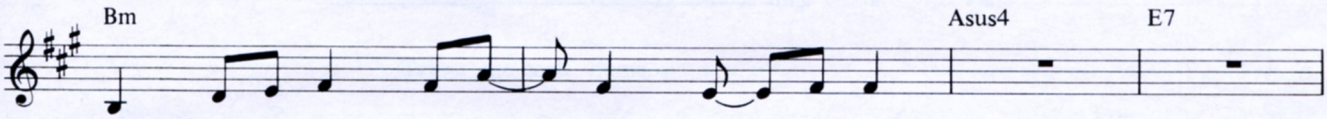
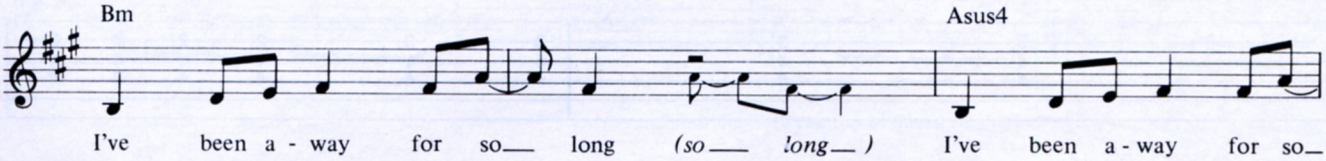

Bm7fr.
"muffled" sound
Continue Strum Pattern
A5fr.
E
Hey lit - tle sis - ter, what have you done?
Bm7fr.
A5fr.
E
Hey lit - tle sis - ter, who's the on - ly one?
Bm7fr.
A5fr.
Hey lit - tle sis - ter, who's your su - per - man? Hey lit - tle sis - ter, who's
E
Bm7fr.
cresc.
the one you want? Hey lit - tle sis - ter, shot - gun! It's a
A5fr.
E
Bm7fr.
nice day to start a - gain, It's a
E
D5fr.
Bm7fr.
nice day for a white wed - ding, It's a
E
D5fr.
Bm7fr.
nice day to start a - gain.

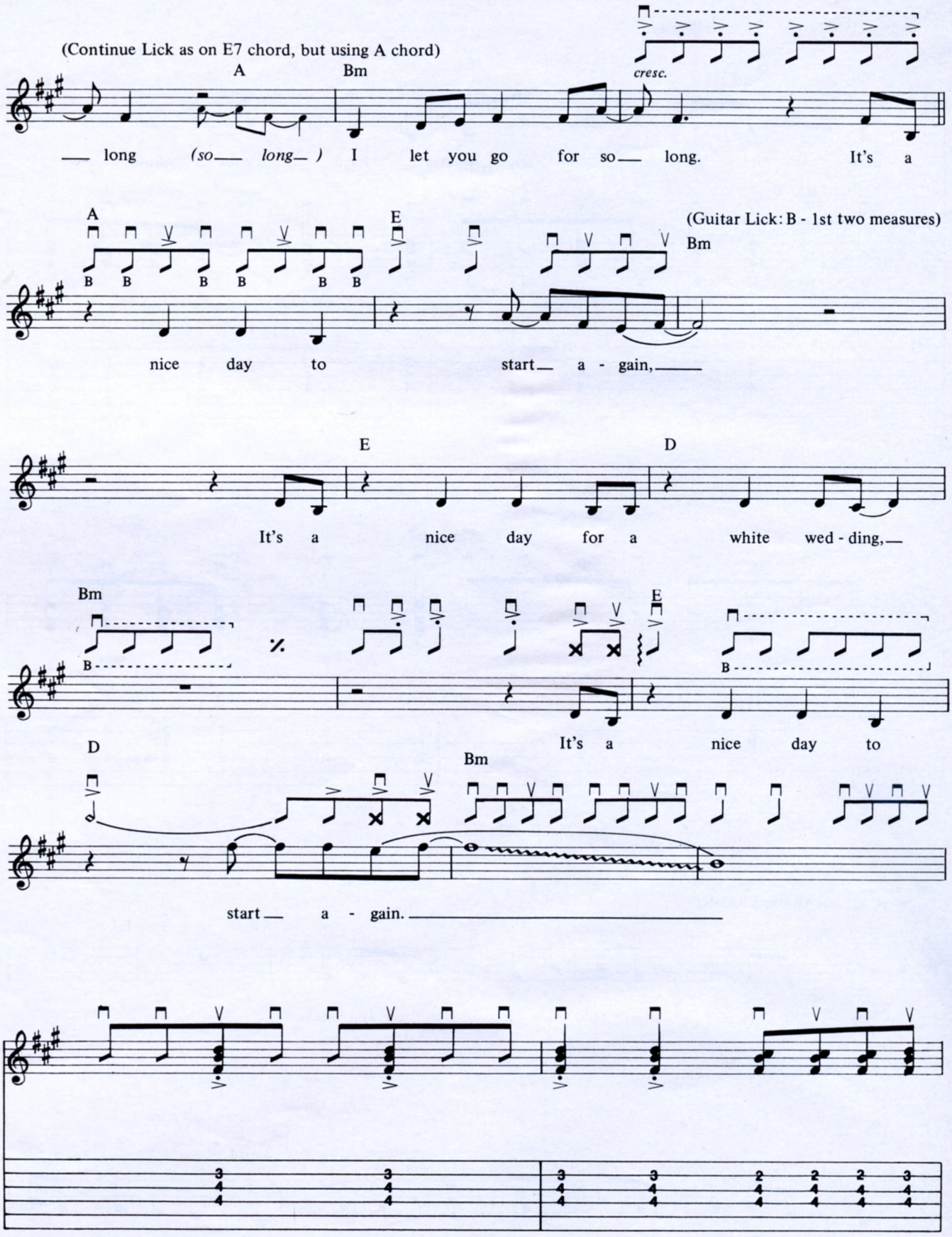


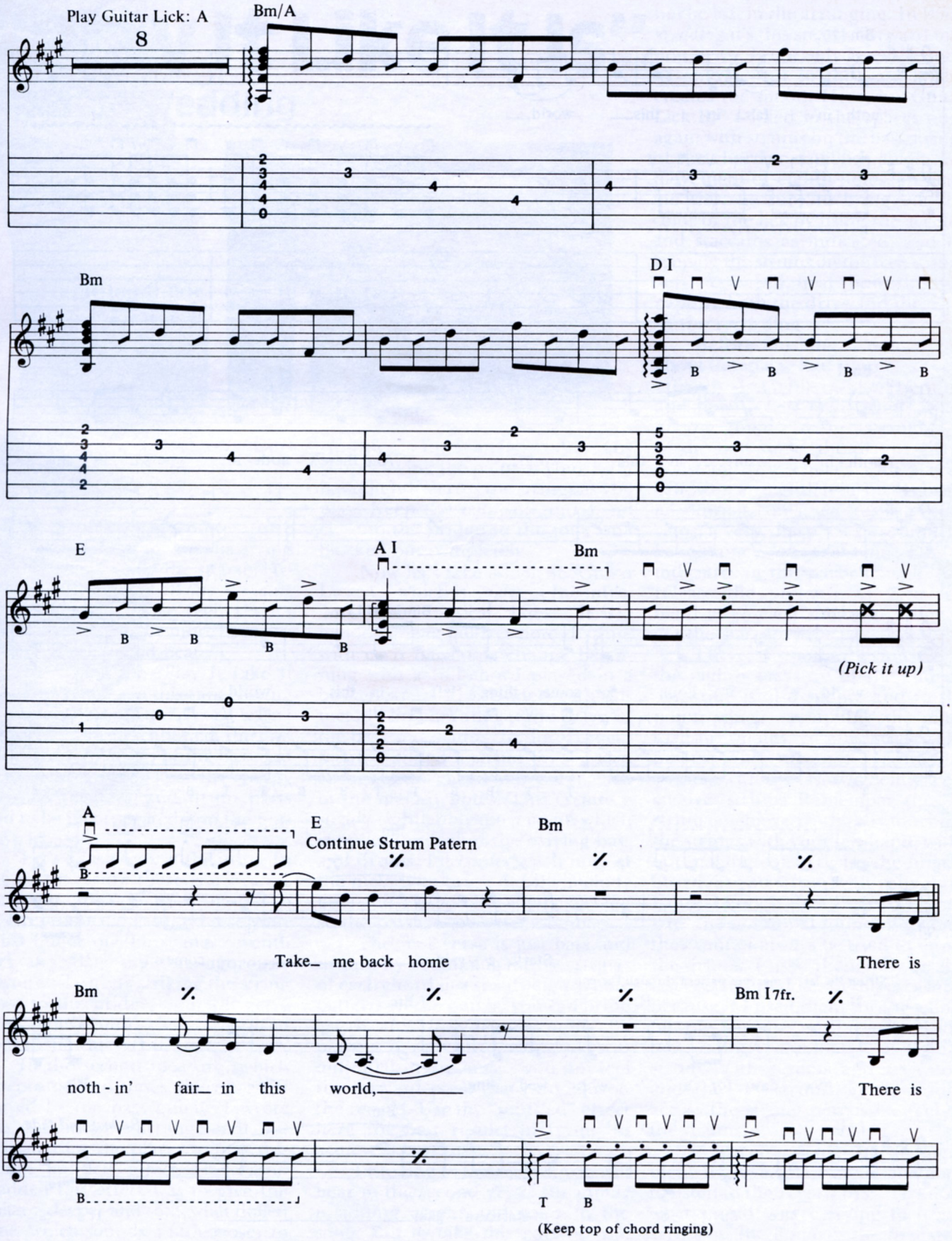


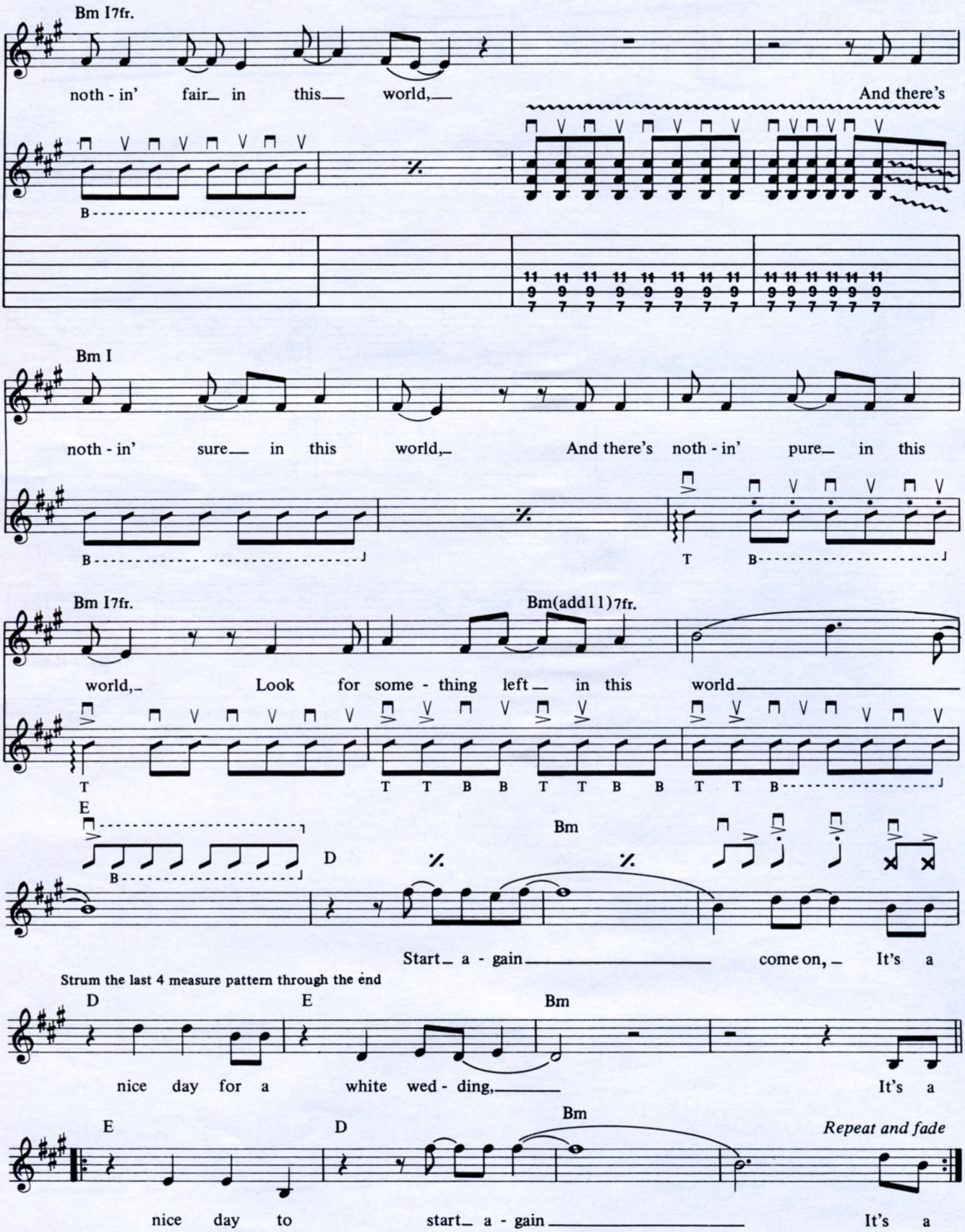
(Continue Guitar Lick: B)






(Continue Lick as on E7 chord, but using A chord)
A
Bm
cresc.
long (so long) I let you go for so long. It's a
A
E
(Guitar Lick: B - 1st two measures)
Bm
B B B B B B
nice day to start a - gain,
E
D
It's a nice day for a white wed - ding,
Bm
E
B
B
It's a nice day to
D
Bm
start a - gain.


Play Guitar Lick: A
8
Bm/A
Bm
D I
B B B B
E
B B B B
A I
Bm
(Pick it up)
A
B
E
Continue Strum Patern
Bm
Take_ me back home
There is
Bm
noth - in' fair_ in this world,
Bm I7fr.
There is
B
T B
(Keep top of chord ringing)


Bm I7fr.
noth - in' fair in this world,
And there's
Bm I
noth - in' sure in this world,
And there's noth - in' pure in this
Bm I7fr.
Bm(add11)7fr.
world,
Look for some - thing left in this world
E
Bm
D
Start a - gain
come on,
It's a
Strum the last 4 measure pattern through the end
D
E
Bm
nice day for a white wed - ding,
It's a
E
D
Bm
Repeat and fade
nice day to start a - gain
It's a

Ray Donato

"Play It Like It Is"

White Wedding

Ray Donato is Music Arranger for **Guitar** *Magazine*

With a steady power force supplied by the bass and drums, and the sparse layering of the guitar, *White Wedding* carries a great dance feel, yet it's colorful enough to be more than just a song "with a good beat."

In writing the "Play It Like It Is" arrangement to this tune, taking the guitar part off the record wasn't enough. As I've mentioned, the guitar is layered on top of the bass and drums, therefore to keep the energy moving, the bass and drum parts had to be incorporated into the guitar part.

Let's take a look at the intro. In the first measure there is a strange wavering effect on an "E" note. To best reproduce this sound, use your third finger on the string, seventh fret, and shake the note vigorously as you strike it. By striking the string close to the bridge, you will get a thin, tight sound, characteristic of the one on the recording.

In the second measure, which is repeated four times, there is a riff played by the bass guitar. I wrote this, as is, into the arrangement, but indicated for the player to play this with a "muffled" effect. The reason I added this effect was to give the guitar a deeper and somewhat dulled tone, which sounds a little closer to the sound of the bass guitar. This "muffled" effect can be produced by simply laying the palm of your right hand lightly across the strings as you play. Keep the palm of your hand close to the bridge so the tone isn't blocked out completely.

Now let's take a look at "Guitar Lick:A," which is a part of the intro. This is the musical "hook." It is a melody line in quarter note rhythm, with each harmonic change beginning with a full chord played in a broken strum (⦚). Underneath this melody line lies the steady drive of the bass and drums. In the arrangement, I added a strum on the bass strings of the chord in between each of the melody notes. This creates a steady eighth note movement, which supplies the feel of the driving bass and drums. I accented each note in the melody to bring out the melody line, and I used alternating picking so the passage moves smoothly.

The first verse is just bass and drums. By strumming the bass strings of each chord in a steady eighth note pattern on the guitar, you can bring across this bass/drum sound. By playing it with all down strokes as indicated in the music, you can feel the forward push that's evident on the record. Use the "muffled" effect here for best results in trying to achieve a bass tone.

Listening to the record, you will hear in the second verse, the guitar is adding accent and color to the song. But to take this part off the record as is would be a mistake. Every song has key factors that must not be lost in the arranging. In *White Wedding* it's this steady forward motion drive. It not only gives the song its energy, but in this case it also creates the mood. Here, in "Guitar Lick:B," I filled in the spaces once again with strums on the bass strings of the chord to establish a constant movement of eighth notes. In playing this, be sure to bring out the color of the lick by using the accents and staccatos as indicated, and by keeping the strums on the bass strings soft. You will hear how this will capture both the drive and the color of the recording.

Before finishing, I want to talk about the sparse and simple, yet very effective drum fills used in this tune, and how to best bring them across on the guitar. In the last measure of the first verse, the drums give a boost into the chorus with a crescendo on an eighth note fill. By using all down strums, accents and staccatos, a very sharp, clean sound can be obtained on each hit. This is indicative of this particular fill. Just release the pressure of your left hand after each strum in order to get the staccato effect.

There is another drum fill in the eighth measure of the chorus. This one is also simple and to the point, which exemplifies the minimalistic quality of this song. The first three accented notes are regular strums, with the last two being "Percussive" strums. Remember, the "P" strum is achieved by lightly touching the strings with your left hand, without making contact with the fingerboard, as you strum with your right hand. Though the "P"strums simulate the non-tonal sound of drums, they cannot always be used to imply the drums. I used them only on the last two eighth notes of this measure, because if I used them for the whole fill, the harmony in the song would be lost. But a combination of regular strums with accents and staccatos and the "P" strums, really brings across the strong percussive feel of the drums.

In learning to play the arrangement to *White Wedding*, remember to listen to the record first. To know what sound you're trying to bring across on the guitar is the first step to "playing it like it is."■

Tablature Explanation see pg. 94

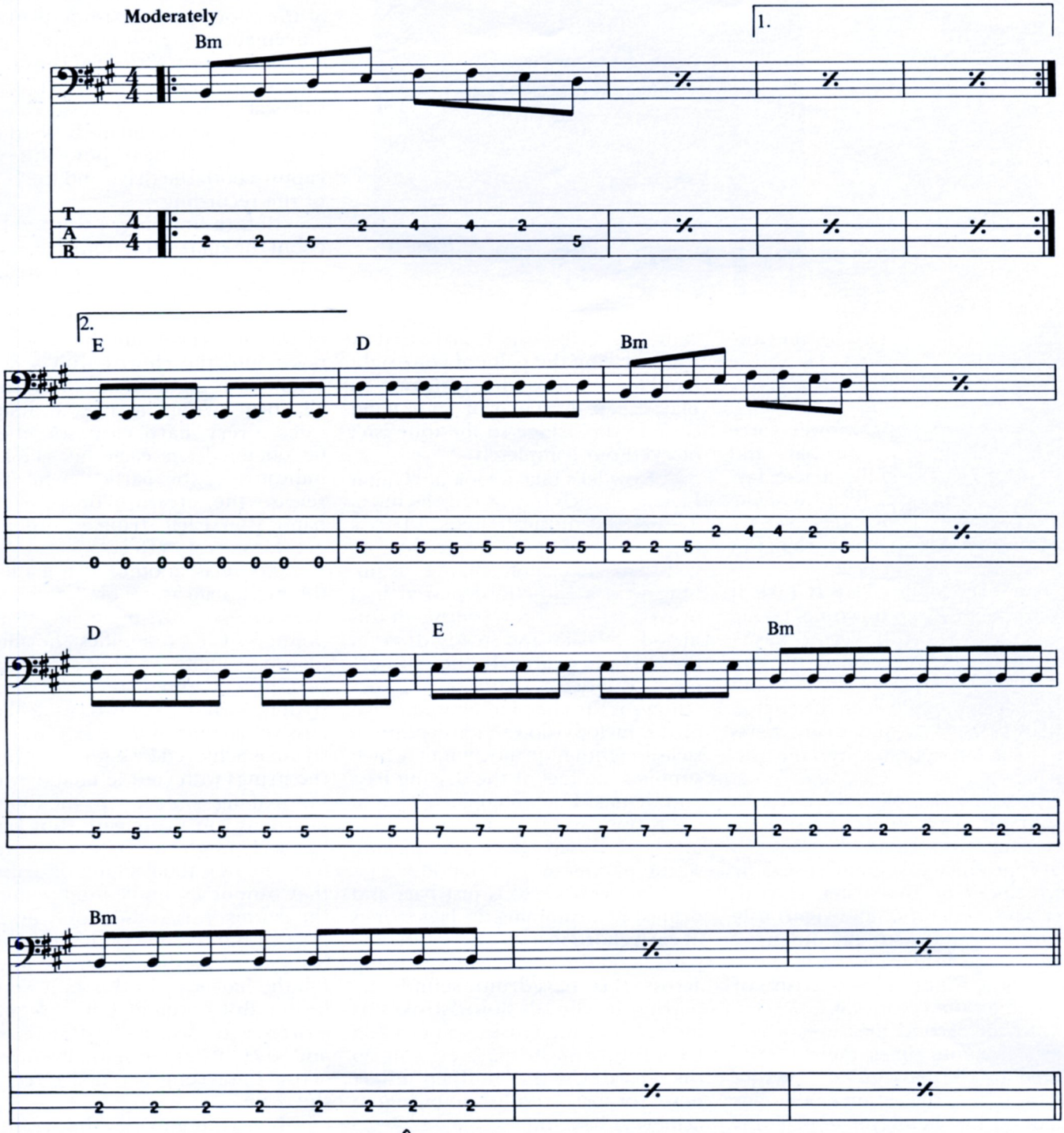
Bass Lines for

WHITE WEDDING (PART 1)

As recorded by BILLY IDOL

(From the mini album *DON'T STOP*/CHS 44000)

Words and Music by Billy Idol



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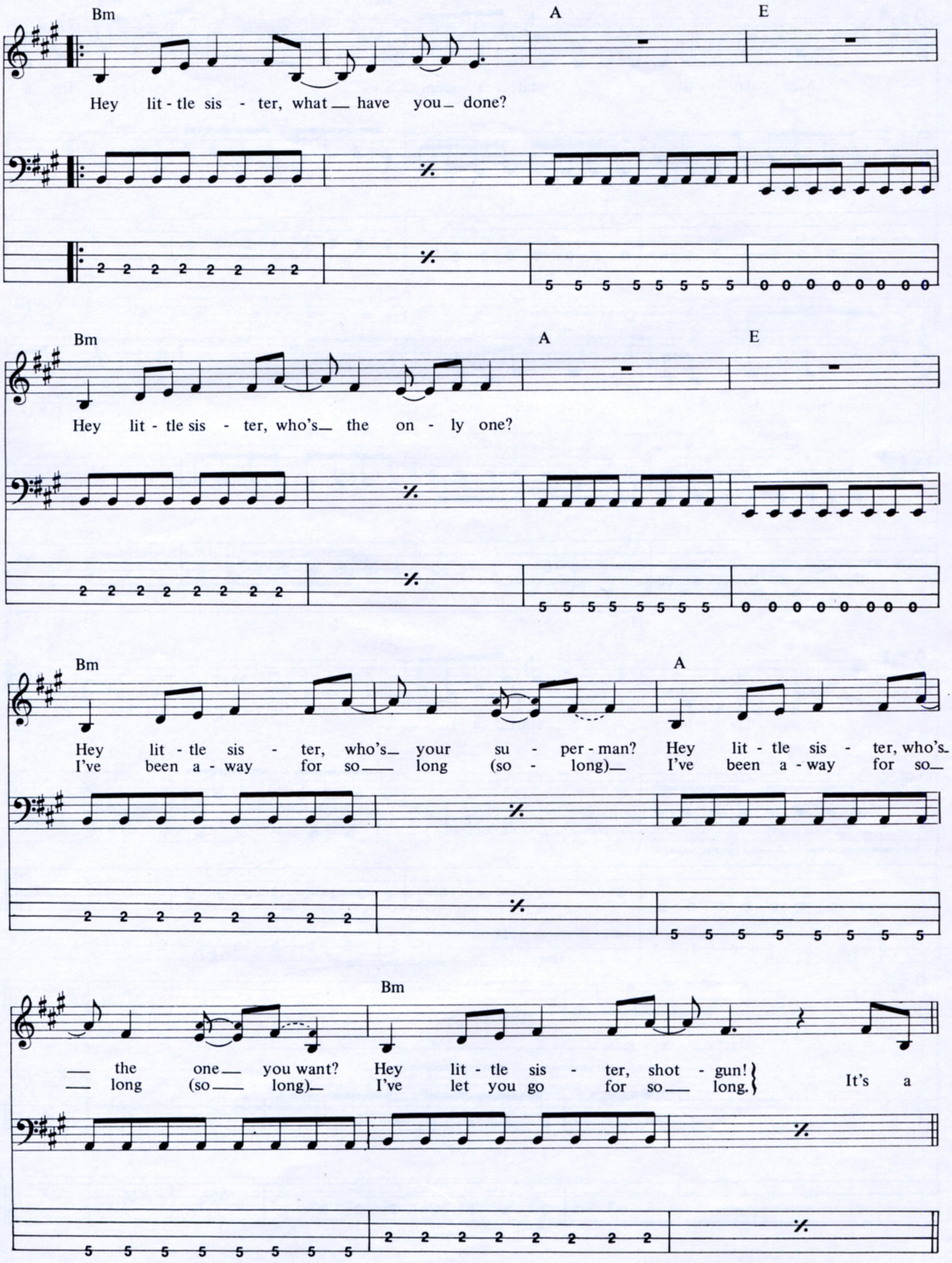
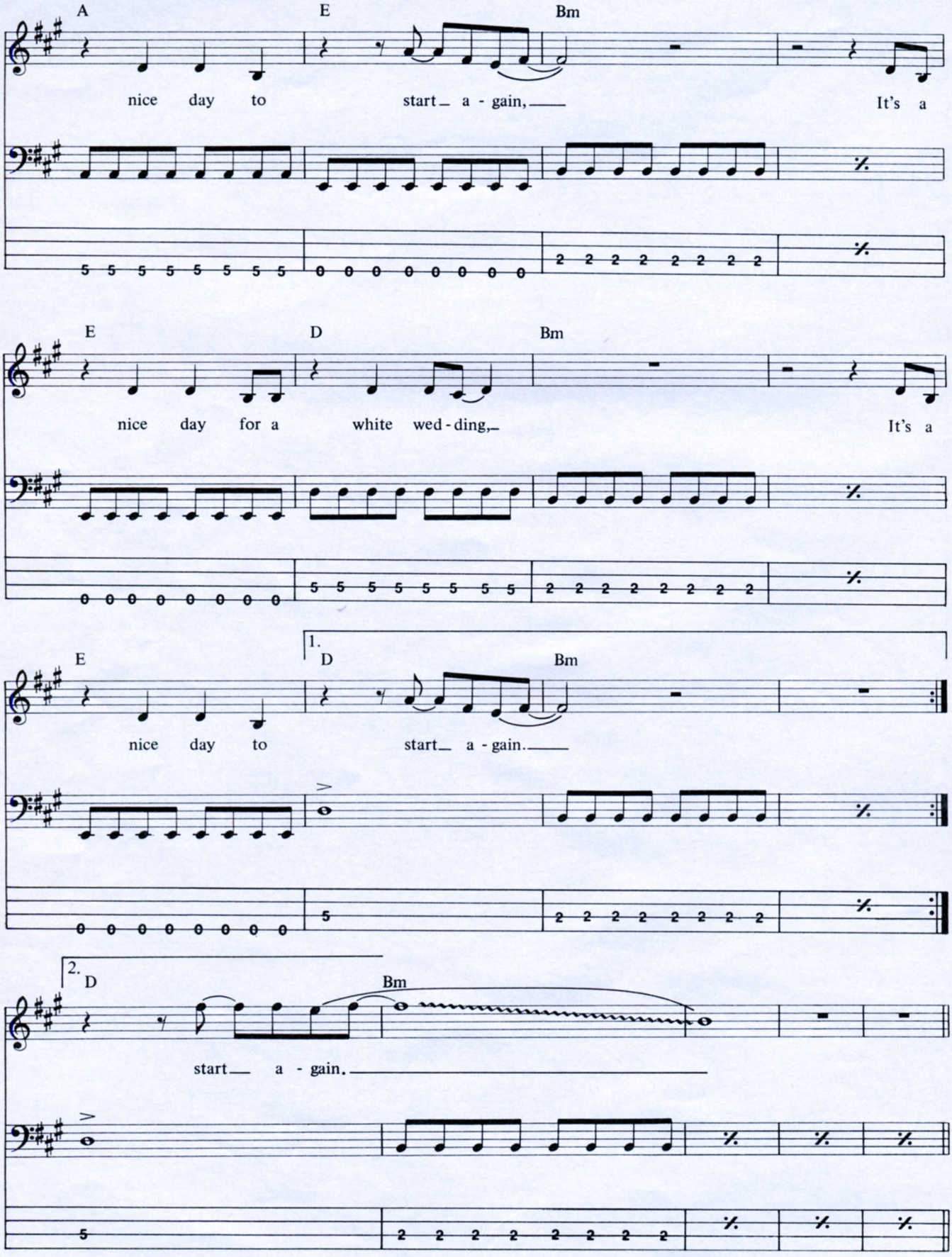
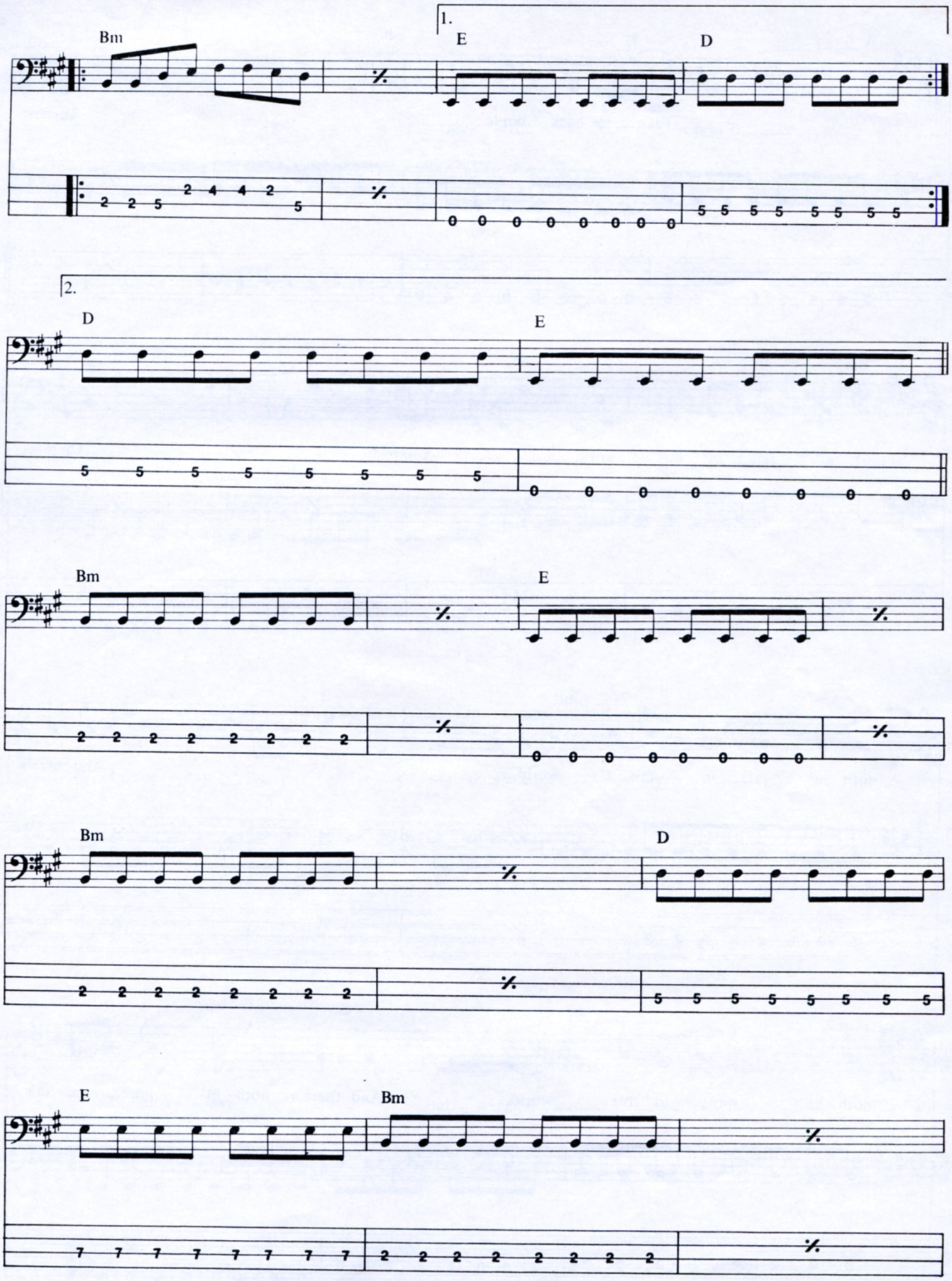

Bm
A
E
Hey lit - tle sis - ter, what have you done?
Bm
A
E
Hey lit - tle sis - ter, who's the on - ly one?
Bm
A
Hey lit - tle sis - ter, who's your su - per - man? Hey lit - tle sis - ter, who's
I've been a - way for so long (so - long) I've been a - way for so
the one you want? Hey lit - tle sis - ter, shot - gun!
long (so long) I've let you go for so long.
It's a
Bm


A
E
Bm
nice day to start a - gain, It's a
E
D
Bm
nice day for a white wed - ding, It's a
E
1.
D
Bm
nice day to start a - gain.
2.
D
Bm
start a - gain.


1.
Bm
E
D
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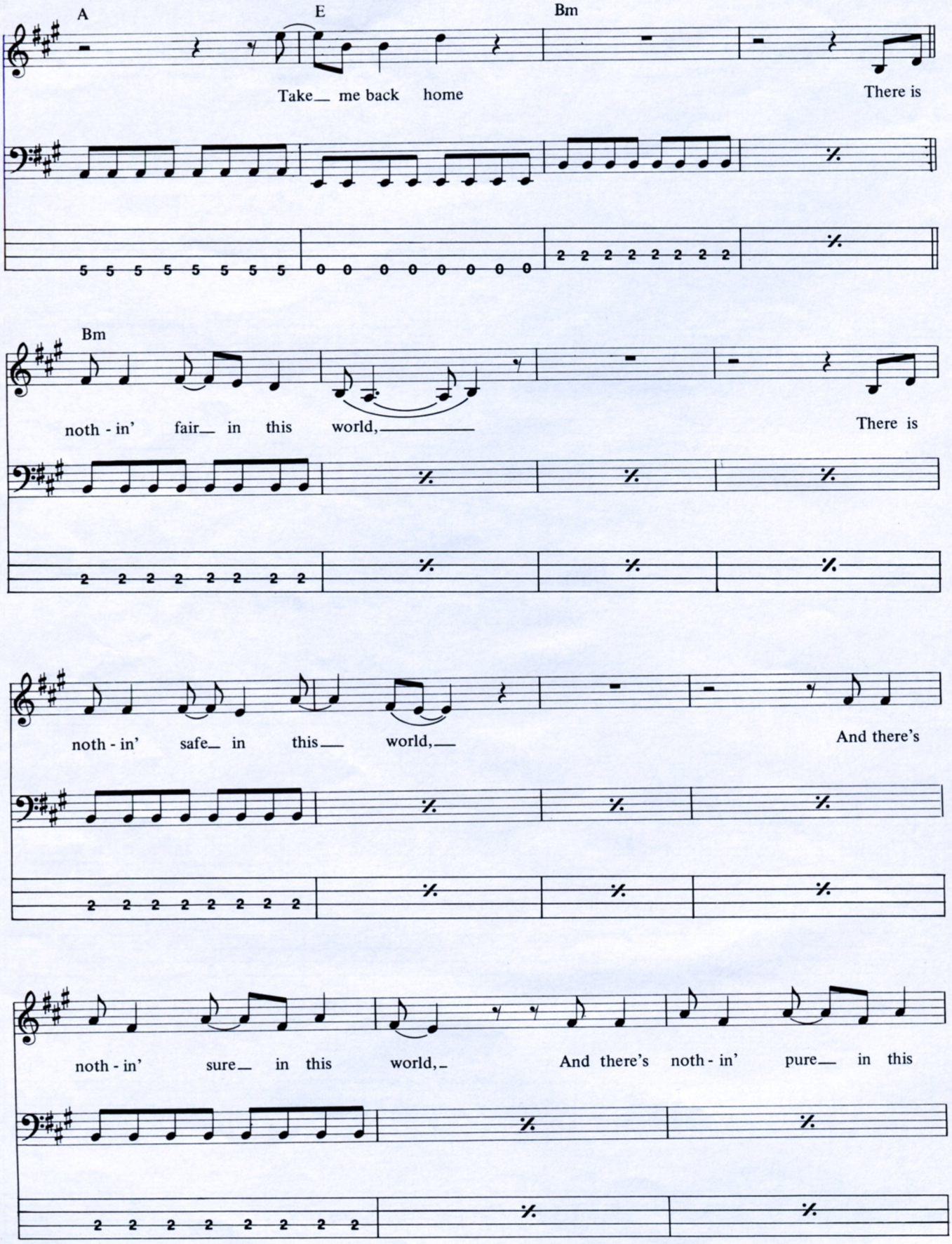
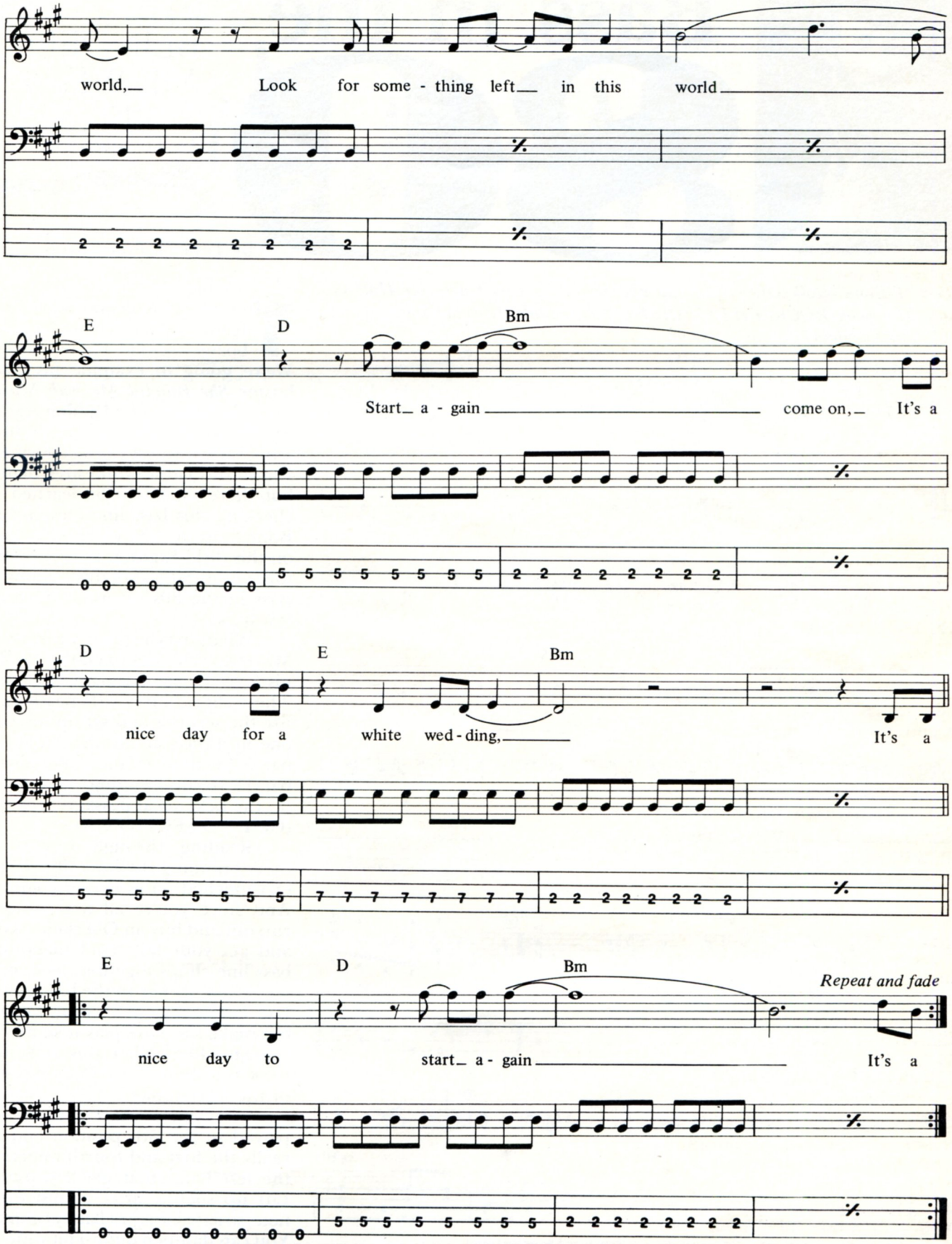
E
Bm
E
Bm
D
E
Bm


A
E
Bm
Take_ me back home
There is
Bm
noth - in' fair_ in this world,
There is
noth - in' safe_ in this_ world,_
And there's
noth - in' sure_ in this world,_
And there's noth - in' pure_ in this


world, Look for some - thing left in this world
E D Bm
Start a - gain come on, It's a
D E Bm
nice day for a white wed - ding, It's a
E D Bm
Repeat and fade
nice day to start a - gain It's a

Bass in the 80s

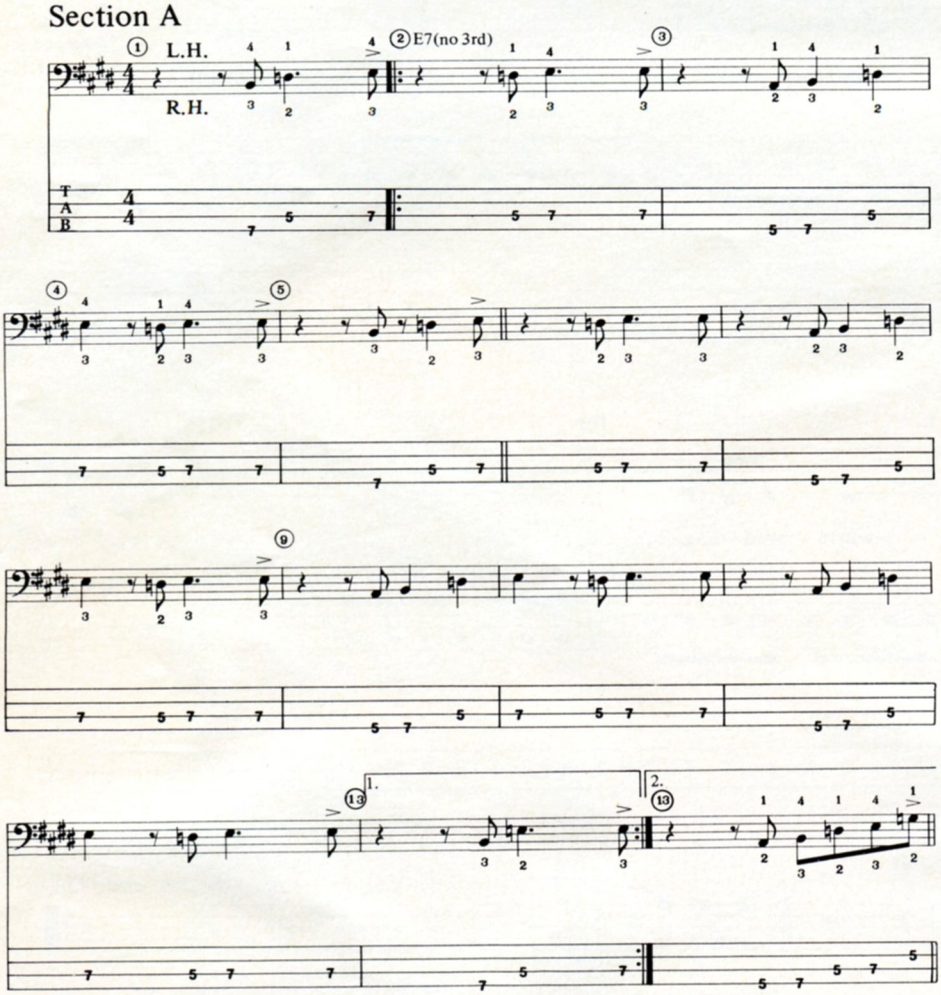
SHE BLINDED ME WITH SCIENCE

by Thomas Dolby

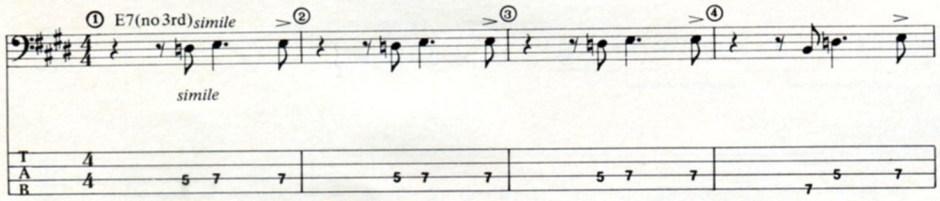
by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, ROCK RIFFS FOR BASS, is available from the Amsco Music Publishing Company.

Section A



Section B - I (Vocal verse)



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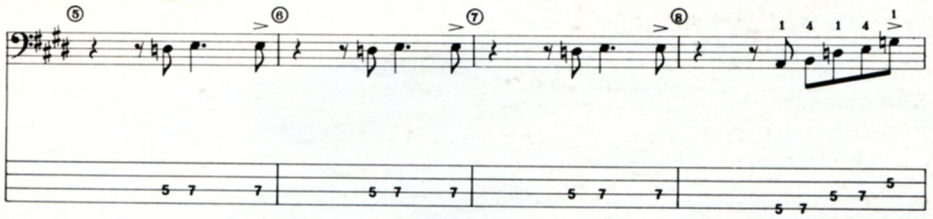
This month is techno-pop month featuring that Science Fair keyboard whiz kid Thomas Dolby. We're going to examine his chart buster *She Blinded Me with Science* from the album **The Golden Age of Wireless.** I flunked Science in high school and my taste doesn't normally run to this latest synthesizer mania, but there's a lot to be learned by checking this bass line out. But T-Bone, you all say, there *is* no bass on this disk! Right, it is a synth, but this is the 80s, and this column is Bass in the 80s, so listen up for a few bars.

What first catches my ear is how Mr. Dolby chooses to end or resolve his 8 or 16 bar passages (sections). These short bluesy riffs neatly finalize the sections and set up the next one in a nice subtle way. Notice in bar 5 (section A) and especially in bar 13 (second ending) how it sets up the next vocal passage.

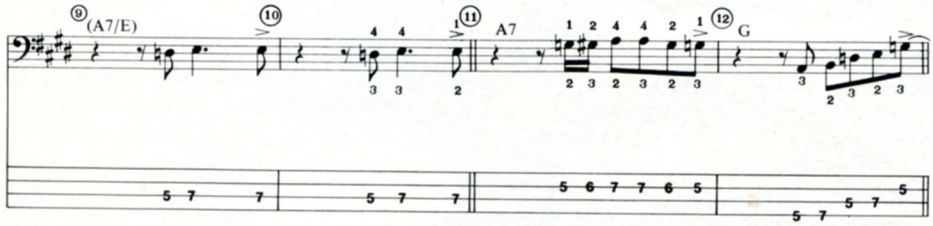
(CUT TO SECTION A)

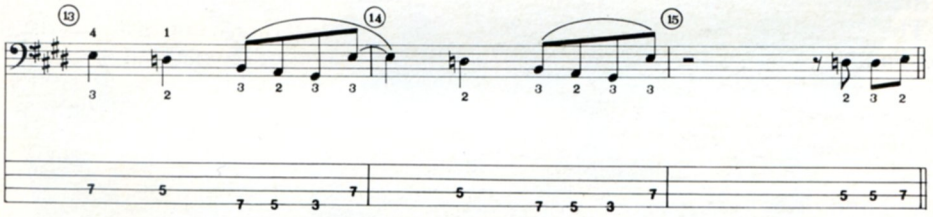
Reading through this chart, there's nothing rhythmically we haven't touched on in earlier columns. And since you're all not going to run out and buy an Oberheim synth and get your left hand piano and bass line chops together, let's adapt this whole sucker to the bass guitar. Use either a pick or your fingers, but make sure you play it short and staccato. Remember this is British funk at its best, a la Human League or the Eurythmics.

The whole chart sounds best played in the 5th position and it's really the first and fourth fingers of the left hand that get a workout. Lift up slightly after almost every note, so its value is just barely counted. You can dampen quite a bit with the right hand too. Just let the note ring

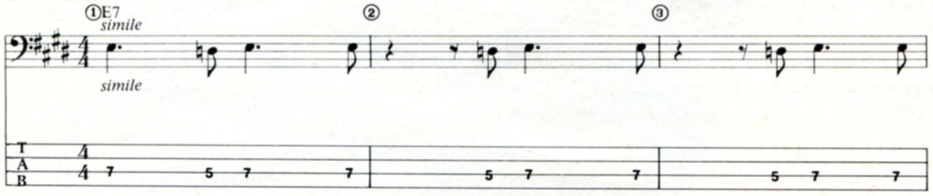


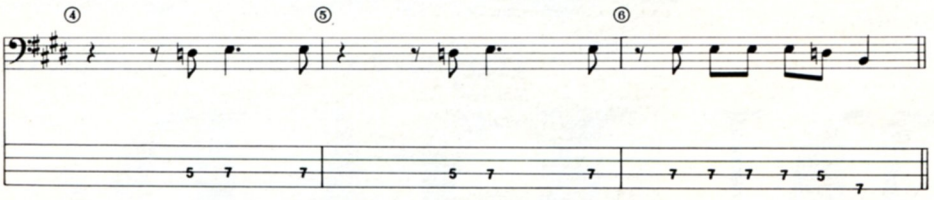
Section B - II

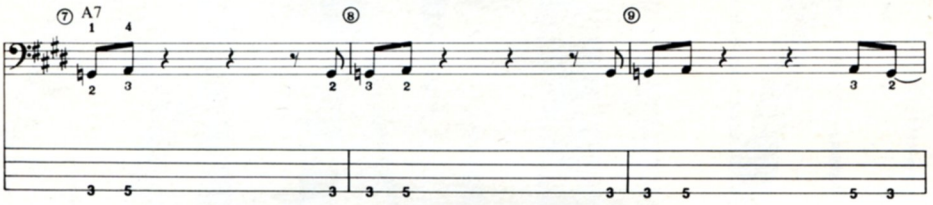


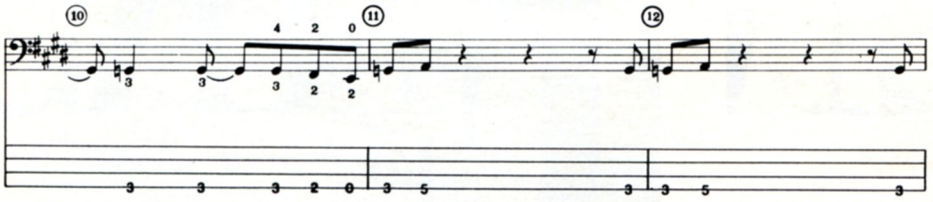


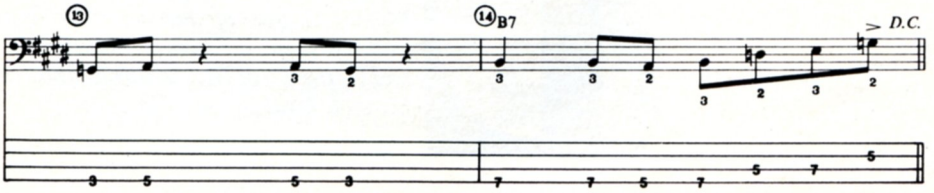
Section C









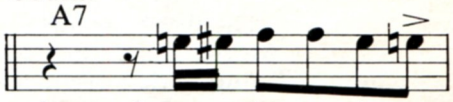


after you've played it and add more palm dampening by letting your palm rest on the strings as you pick them. Also remember to keep *all* of your left hand digits depressed on the fretboard when playing E and B notes. You'll have more strength and get a truer note.

(B SECTION)

This is my favorite section because in bars 9 and 10 he hints at the IV chord (A7) with one note (G natural) in the preceding bar 8, but pedals an E note (common tone) underneath the changed chord until the last eighth note of bar 10. Very hip, and very similiar to what Rick Savage did in Def Leppard's *Photograph.*

In bar 11 you see two sixteenth notes which equal one eighth note. Count:



1ee an a **2**ee an a **3**ee an a **4**ee an a

Then, the simple blues riff to take you back to either the verse or bridge. That eighth note tied over the bar should look pretty familiar by now. Skip down to the 3rd position to hit the low G note in bars 13 and 14.

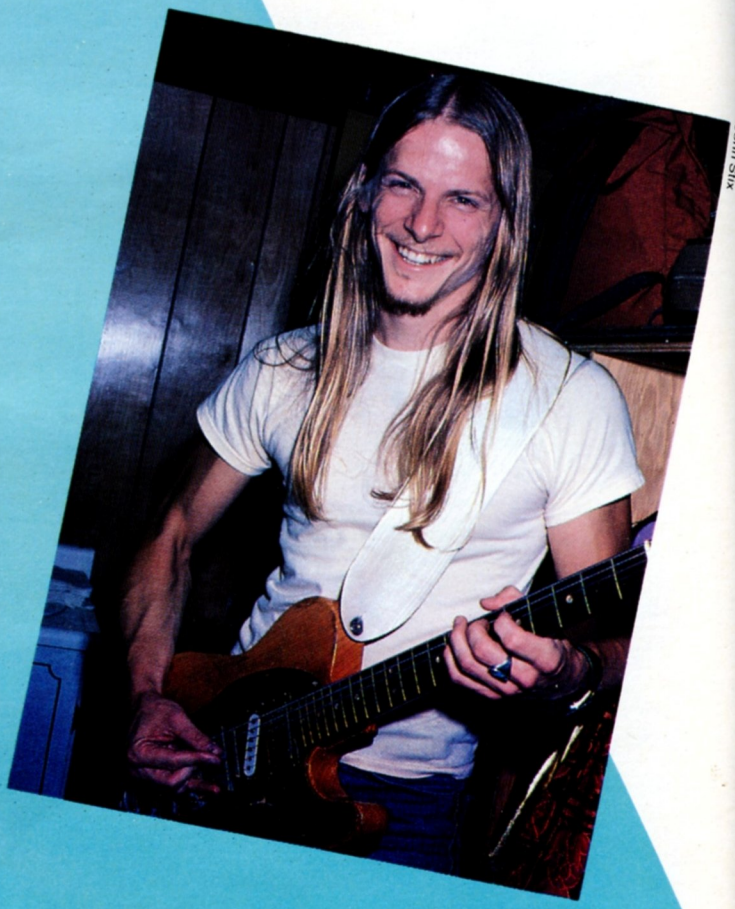
(Section C)

I've included the six bars of E7 just to groove you to the bridge, which goes to an A7 chord. It's a nice release with open sounding easy eighth note stuff. It gets a bit tricky in bars 9 and 10. I'd switch fingers and positions in that first eighth note of bar 10 (tied over from bar 9) and finger bar 10 in the first position. In bar 14 jump back to the fifth position and head back to the top of the chart to run it down one more time.

For all of you aspiring freelance studio bassists out there, this will be a good chart to begin practicing with a metronome or a click track. Should you eventually get called into the studio to play with a Linn drum or any other mechanized instrument, you'll feel more relaxed if you've spent time working out and grooving with a machine at home. A simple electric metronome is a great and cheap way to start. It's not at all sterile or "scientific" and it can be lots of fun. That's it for now, next month I'll check in with the Dan man himself, Donald Fagen, and *IGY*. See you on MTV. ■

The key thought for this month's column is that when you ease up on your practicing, it comes back to haunt you every time. Here's one example that I'll never forget. Several months ago it appeared that Al DiMeola would not be able to join John McLaughlin and Paco de Lucia for a tour supporting their second trio album, **Passion, Grace and Fire.** Pat Metheny recommended me to fill the gap, and so I received a phone call one day asking me if I would like to audition for John McLaughlin some time in the near future. I said count me in! John McLaughlin is one of the people who changed the direction of music, especially for me. The thought of playing with him and Paco was a daydream come true.

Nobody called after that and I went about the business of the Steve Morse Band, never thinking anything of that original call. Then one evening I received a phone call from McLaughlin! I started freaking out, but somehow managed to talk like a human being. At least I answered his questions in short sentences. He wanted to know if I could come up the next day to see if we were musically compatible. I said sure, suddenly realizing that I had only been practicing one hour a day since com-



John Six

The Importance of Practicing

OPEN EARS

by Steve Morse

(Former leader of the Dregs, Steve Morse is one of the most celebrated guitarists in the world. Currently he heads the Steve Morse Band, and farms his own land in Georgia.)

ing off the road weeks before. I had thought I could take it easy and get back on the stick in a few days. Now here was the most important audition of my life happening in just a few hours and I wasn't 100% ready because I'd cut my practice time to a half-hearted hour a day.

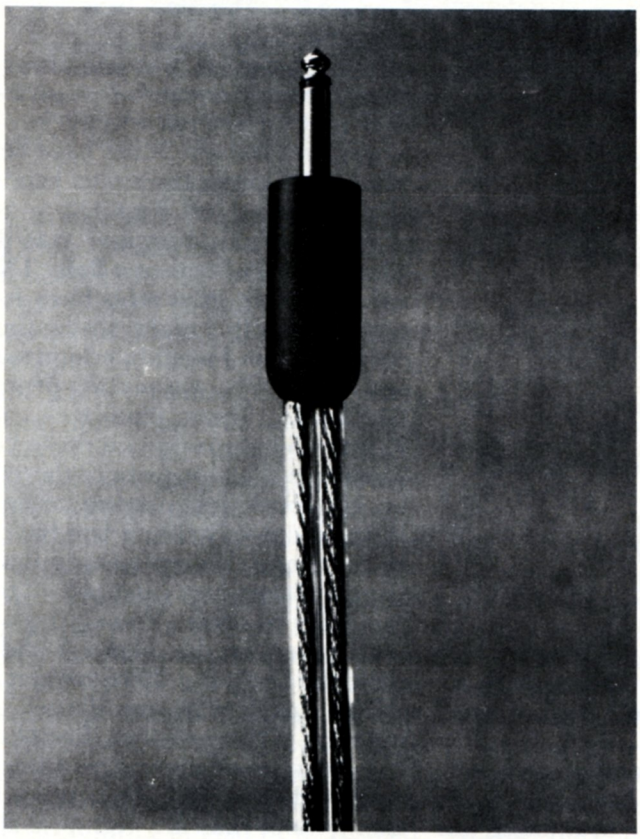
That night I packed, found a case for my guitar, and made plans for getting a ride. I was so excited, I had to be pretty tired to get to sleep. I thought to myself, 'Here is the chance of a lifetime and I'm going to blow it because I can't play.' Then I thought, 'He's a guitar player, maybe he'll understand.' But I hate to make excuses.

At the audition John was a gentleman. He tried to make me feel relaxed. But I still alternated between being very calm and then realizing what a heavy guy he is and what I was there to do. I played some of the pieces I had composed for the classical guitar. He said he was more interested in the way I played the steel-string acoustic with a pick, which is straight out of the way I approach the electric. He was very interested in my approach to rhythm guitar. John would show me a progression from one of the tunes and we would jam. He kept wanting me to play louder on the rhythm. I kept playing softer and softer so I could hear what he was playing. I just wanted to listen to him. He said, "Don't listen to me." He wanted to hear the rhythm part. I realized, with acoustic guitars, in order for him to hear me, I couldn't hear him. It was a different way to approach the music. In a bluegrass band you'd better turn down and back away from the mike when somebody else is soloing, because most of the instruments aren't very loud. That was one thing he wanted me to change right away.

Then when I soloed he noticed I was real tight with my 16th notes. He wanted me to relax my 16th notes and practice more. He hit it right on the head. My technique was not at the point where I could relax and play fast. Looking back, it seems that almost every time I'm asked to sit in I've been laying back on my practice and the same thing occurs. I'm not up to par. I knew I could work up my technique at least two notches better metronome-wise.

Next he showed me some hard lines to see how long it would take me to learn them. I knew everything was going to be all right as far as learning stuff. That made me feel good. The only way I could have prepared for the audition was to have had my chops in better shape. He was looking for my style, how quickly I picked up new lines and my rhythmic conception, did I play in time.

I was elated when John said he would recommend me for the job, and that he would like me to meet with Paco. That's another story. For now, I'll say that I passed the audition with Paco as well, but Al DiMeola found he would be able to make the tour after all and I was offered the opening slot, playing solo acoustic guitar. The whole experience was an honor and a thrill. But the lesson remains the same. Don't let up on your practicing, because you never know when you'll get the call. ■



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GALLAGHER

IN THE LISTENING ROOM

Through 12 albums, Irishman RORY GALLAGHER's uncompromising love of the blues has made him a major star in Europe, while keeping him a minor legend on the club circuit in the U.S. We're told his audience set the house record for consuming the most beer at New York's Bottom Line. A down and dirty player who prefers sweat to finesse, Rory has rocked, shook and squeezed the blues from his '61 Strat. He proved a thoughtful and educated critic IN THE LISTENING ROOM.

1. *Tube Snake Boogie,* from **El Loco,** by Z.Z. Top, Warner Brothers BSK3593

Rory: It has a Creedence sort of feel, with an almost Dave Edmunds production. It could be the T-birds. It could be the Blasters. I thought it was Thorogood at the start. The feel is nice. It's "Music to go," as Nick Lowe would say. Two different rhythms going with the drums and the guitars is nice; it's blazing and sleazy at the same time. I like this kind of stuff. The guitar sound is nice. I like that distorted edge. (He is told it's Z.Z. Top)

They normally don't have that mix in their records. The lyrics aren't anything to write home about. I like to take the lyrics one step beyond that. My only criticism is that I don't like that style of drum mix. But I like the ambiance of the song. I like records that don't sound like they were recorded in a studio. I like things that sound like they were recorded in somebody's garage.

2. *Little Wing,* from **The Hendrix Concerts,** by Jimi Hendrix, Reprise 22306-1

Rory: That's a side of Hendrix I like. It's often overlooked. It's the quiet side. It sounds a little like Curtis Mayfield phrasing. Hendrix was the only one who could pull that stuff off with the wha, the Univibe and the tremelo bar and keep the number right down on the floor. The vocal is good. It almost sounds like an overdub, but it isn't. It's like listening to Django—you almost can't judge it. You have to say it's either brilliant or just great. I'd say this is somewhere in between. It was beautiful. Tuning the guitar down a semitone gives it a low rumble. Van Halen does that tuning as well. The Beatles used to tune down there for numbers like *Please Please Me,* where there were such high vocal parts.

3. *Checking Out,* from **Allan Holdsworth, i.o.u.,** by Allan Holdsworth, AH100-1

Rory: A Stevie Wonderish arrangement. It could be Jack Bruce and Robin Trower. Maybe it's Allan Holdsworth. Whoever it is, it's nice. It's fusionish, but it still has a bit of steel in it. The guitar playing is flashy, but still in the pocket. He's got all the tricks, but he keeps the bravado part of it in check. I didn't like the ending at all. I hate science-fiction endings.

4. *Further on Up the Road,* from **The Secret Policeman's Other Ball,** by Eric Clapton and Jeff Beck, Island LPS 9698

Rory: Is this a bootleg performance? It's obviously Eric Clapton. It sounded clumsy. The drumming was awful. If it's a radio thing or a bootleg you can't preach about it. (He is told it's a record). Clapton's voice sounded all right. The guitar solo was spiky and to-the-point. He's never anything less than clear and to the point. On another night you'd get a better performance.

GUITAR: Did you hear another guitarist?

Rory: I did. It was like the guy came up and jammed. It wasn't Albert Lee. I tried hard to guess who it was, but the guy must have been playing a Gibson. It wasn't a Fender. (He is told it's Jeff Beck.)

Are you kidding me? Was this **The Secret Policeman's Ball?** Then we're judging guys who have four tunes to play that night. Under those circumstances I wouldn't claim to do any better. Who was playing drums?

GUITAR: Simon Phillips.

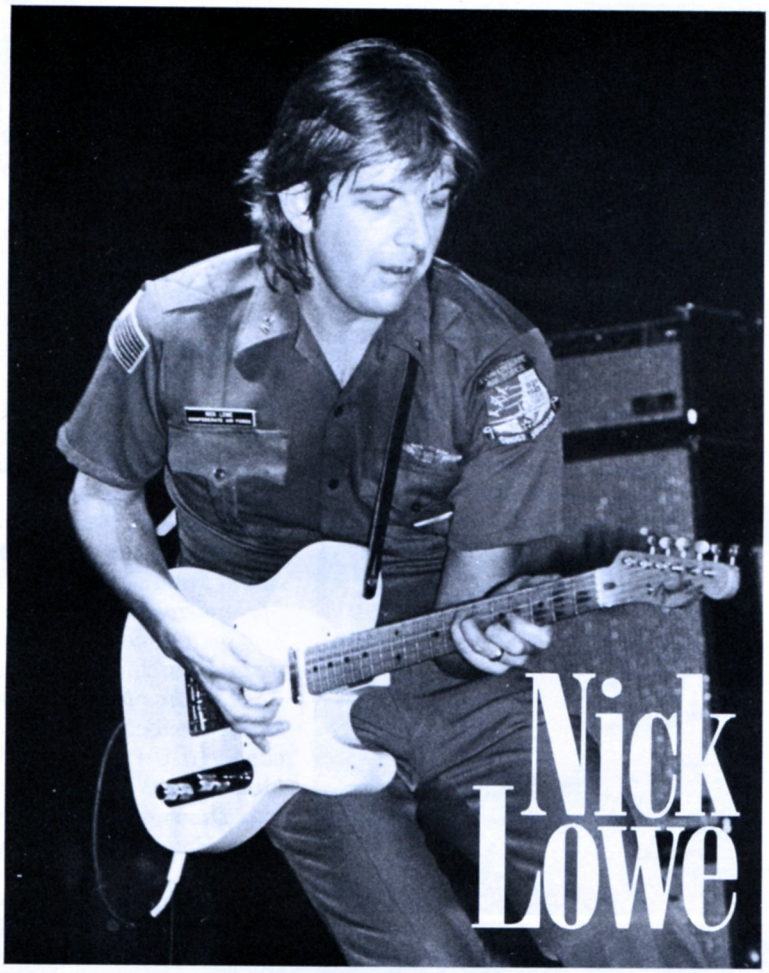
Rory: Simon is fine on those Pete Townshend albums where there's a lot of room for playing around. When it comes to blues you have to be so careful. With the exception of Ginger Baker, you can't put 17 tom tom rolls in there. You can't put a synthesizer in the blues. I didn't write the book, but there are certain things that irritate me if they are not right in this sort of stylized blues.

On a good night Eric Clapton is a cauldron of fire. Intensity is his talent, more than any technical ability. ■

Musical Selections by John Stix

ON THE RADIO

Interview by Peter Gordon



Ebet Roberts

The former bassist with Brinsley Schwarz, Nick Lowe is perhaps the man most responsible for the second wave of British pop music. He produced the early efforts of Elvis Costello and Graham Parker and rode herd on Rockpile with Dave Edmonds. Master of the merry melody, his own solo albums mix sunny pop hooks with bizarre lyrics. **GUITAR** sat in with Nick Lowe during his interview with Thirsty Ear.

FAME

I don't think I actually have got what it takes to be a big star. I mean it's lovely to get a hit every so often and I'm lucky insofar as I always run the risk of being able to get a hit. I've been at it a long time now and people listen to my records when they come out and evaluate them. There are plenty of people who have sold far more records than I have who are completely down the tubes now and no one remembers who they are. But I always run the risk of getting a hit and if one crops up it's very nice indeed. It's terrific when that happens, but to be a real big star you've got to be a certain kind of person to deal with it, and if you're not it can eat you up. It takes an ingredient of character to want to do that which I don't think I possess and I'm glad of it. Instead I'm sort of like this perennial Bing Crosby type character. Like a pet dog or something like that. Sort or a mascot of the music business.

9–5

What I do is just rock 'n' roll and rhythm 'n' blues dressed up with a fancy echo. It's not that difficult to do. A lot of people make out it's a much tougher and more heart-wrenching thing. I don't see it at all as Art. I see it totally as my job. It's what I do for a living. I'm well paid for it, but I don't have any artistic pretensions. I feel like it's a hobby, like collecting stamps or something. I don't feel at all like Barry Manilow, who calls his songs "my babies." I read that in a magazine article once and I nearly threw up. My babies—I ask you. In rock 'n' roll there are plenty of people who are fantastic, but I don't think of them as artists. Maybe they just believe their own publicity too much.

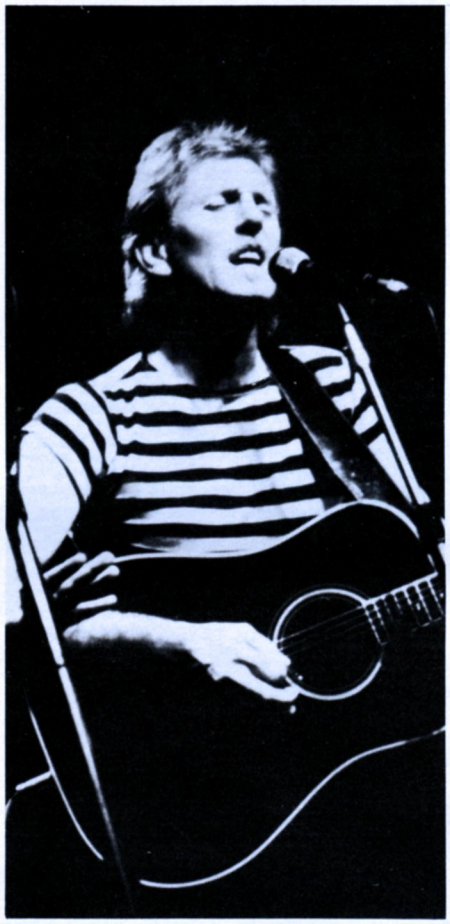
ALONE & TOGETHER

I really like having a partner. I can sort of live a few of my fantasies through them. Like when I worked with Edmonds in Rockpile, I found it a lot of fun to write songs for him that maybe I couldn't carry off. He's got such a great voice and he's such a great stylist. The same with Paul Carrack; I love his style. He's got this great 'Motowny' sound. It's a different music from Dave, it's more soul and rhythm 'n' blues and I find it very easy to write songs in that genre as well. But whereas I would make him sound like me singing one of them, he can actually breathe some life into it and make it sound like something special.

I'm basically quite a lazy person. I find it much harder to do my own records than I do other people's stuff. In fact, that's why I got a producer in to help me on my last record, because I knew he'd crack the whip a little bit and make me work harder on it.

PINCHING

I've got a reputation for stealing things off people, which I cheerfully admit. I think everybody does it. There's only three or four chords and you can only put them in so many combinations. Because I've cheerfully admitted that I'll pinch a bit here and there—which really seemed to stun people—after that every record I put out is sort of scrutinized for 'Where did he get this from?' And sometimes they say 'Well, it's quite blatant that he stole this from somebody or other' who I'd never heard of. Sometimes I've stolen things completely by accident. I did a song once called *I Love the Sound of Breaking Glass* and I just finished mixing the record in the studio and Elvis Costello came into the studio to see me. I said, sit down Elvis and listen to this, because I was really pleased with the mix. And he said, 'Well, it sounds great, but you're going to get into a lot of trouble about that.' I said, what are you talking about? He said, 'David Bowie's got a song called *Breaking Glass*.' And I was shattered. I'd no idea at all. It'd be too corny to steal a title like that, it's too weird a title. I said, I can't believe it. But anyway, I put the record out and it was a big hit. So it didn't matter too much. ■



Dissatisfied for many years with the Top 40 limitations of his group, the Hollies, Graham Nash was more than eager to comply when David Crosby asked him to join fellow folkie, Stephen Stills, in a new vocal group. Though he'd had a hand in the creation of such pop classics as Carrie Ann, On a Carousel *and* Stop, Stop, Stop, *there were songs like* Marrakesh Express *and* Lady of the Island *brewing within him, that the Hollies couldn't touch. Uniting his singles sensibility to the folk/protest idealism of the former-Byrd and former Buffalo Springfielder, Nash helped spawn a supergroup whose influence has spanned three decades. Not surprisingly, most of CS&N's hits have been written by Graham, from* Teach Your Children, Chicago, Just a Song Before I Go *and* Our House *to* Wasted on the Way.

During a recent tour with the reunited Hollies, Graham Nash took time out from his golf game to chat with **GUITAR** *about songwriting.*

GRAHAM NASH ON SONGWRITING

Interview By Bruce Pollock

The songwriting process, as I know it, is one of almost a conveyer belt system. I have maybe a dozen pieces of music all waiting for a verse or a chorus and they come off the conveyer belt at their own rate. I might have a verse or a chorus of a particular song, but I'm waiting for something to happen to me—so I can go, wow, I can use that right now. Then I get a pen and write it down. My wife, God bless her, takes care of saving all these pieces of paper that she finds stuffed into my pockets.

In most cases it's a thought process that is basically lyrically inclined. Then the music comes later. I have very rarely written a song without words and then put words to it. Most of it has been something I had to say and then I found a way musically to say it. In the last few years I've written a lot of stuff on piano: *Cold Rain, Cathedral, Wind on the Water.* They're more classically oriented. Guitar songs are more rock or country oriented.

But I've written songs and made records from every angle that I can think of. I've done instant songs, right on tape, building the track up from a kick drum—and I've done songs with orchestras. I've had the end of a song first and filled in the front and the middle. Songs like *Teach Your Children* and *Wasted on the Way* came out just as they are. *Wind on the Water* and *Cathedral* took me 3–4 years to write. I can't just sit down and say, okay, now I've got this one verse and chorus to go on *Wind on the Water* and I'll be finished. I've got to wait for it to come. *Cathedral* took the longest to write, almost four years. Obviously I wasn't constantly working on it for four years, but I was waiting for the thoughts to come flying through.

TOP 40

In the mid-60s with the Hollies we used to travel in the same van with all the equipment. There was a lot of time to spend, a lot of time spent in hotels. We were more of a group than any of the groups I've been in since. The bulk of the songs were either written by me or by Allan Clarke, with little additions by Tony Hicks. Allan and I were the main thrust of the Hollies, but Tony was included because he sang third part and was very bright musically and would add things to them. I remember doing *Carousel* in a bar room in this seaside town in England, Margate. Somebody would say, 'Hey . . . Carousel.' Then it would go round and round and round. 'Hey what about?' Back and forth . . . and we'd end up with a song. Everything was pretty light, good but lyrically shallow, so you would be able to think of something and write a pop song to it. You could really manufacture songs about anything. That's a lovely telephone . . . hey hey . . . back and forth. You develop a vocabulary of hooks and you swing two hooks together. It's a technique that can be learned. I don't think anybody just naturally writes that type of song.

King Midas in Reverse was a pivotal song for me. I started to change radically. I began to get more private in my thoughts. I began to dig deeper. I began to realize that songs could become interesting ways of letting your feelings known. At that point I wrote songs like *Marrakesh Express, Lady of the Island, Right Between the Eyes.* The Hollies wanted to continue with the formula they'd successfully established over the years. But I think they could sense I was unhappy. In fact they recorded *Marrakesh Express.* I haven't heard the tape for 15 years, so I'm not quite sure how it came out.

I never did get out of the habit of writing short songs, though. I was trained by Tin Pan Alley and by radio and by attention span and by

how much a particular deejay would play of a particular song, to write 2–3 minute songs. Whether that's the unknown attention span of most listeners I couldn't say, but it seems to be a magic number. I'm sure if you look back at all of the Beatles songs you'll see most of them are like 2–2½ minutes.

SONGS AS NEWS

That's a great term: songs as news. Because, with songs like *Chicago* and *Ohio,* CSN began to reflect the environment in which we were totally immersed at that point. During the mid and late 60s it was crazy here. Society was stretching out; it was having birth pains. People were beginning to realize they were being trod upon in many ways. And, for instance, in *Chicago,* when I saw them bind and chain Bobby Seale to a chair and put a gag in his mouth and put him in the witness box and try to call that a fair trial, every fiber of my Englishness said, wait a second, that's just not fair. *Immigration Man*—I was outraged when a particular immigration man wouldn't let me back into the country. Just by stepping outside the boundary of the United States and playing a date in Toronto, I had lost my visa. It was frightening.

So, songs as news, and the news is that people have individual feelings. They want to hear songs that mean more to them on a real level than 'Hey Carrie Ann, what's your game . . .'

With *Wasted on the Way* I realized how much time CSN had wasted. You must understand that CSN has only put out four albums in 14 years. That's a tremendous popularity to be bestowed on anyone with so little credit. We'd wasted a lot of time and done a lot of fighting, a lot of staying away from each other deliberately.

With *Into the Darkness* I anticipated, along with *Wasted on the Way,* what would happen to CSN if things continued going the way they were going. Because, of course, it's only now that people are reading about David Crosby and his problems. But we knew about that situation for a year and a half.

COLLABORATION

I write for myself. I'm a very selfish songwriter. I only write to exorcise my own devils, to provide myself with the services of a self-contained psychiatrist. I've saved a lot of money by being able to write songs—I've saved $50 an hour for life—because I talk to myself in my songs, investigate my own feelings. To collaborate you have to let somebody into your mind and I'm not sure I want to do that. I have certain things, for instance, certain choruses that I know are really great. When they finally get sculpted into a final piece, they'll be fine, fine pieces of music. I'm very loathe to say, I've got this thing, what do you think? It's like giving something away, and I'm selfish like that.

During my time with the Hollies I began to feel I was doing a kind of misservice to music, in that these songs weren't telling people how to deal with life out there. They weren't letting people know how another individual felt about falling on your face, falling in and out of love, being outraged about what was happening to you from the government or from this side or that side. But I feel I've kept very true to my own particular feelings in the last 15 years. ■

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GUITAR SECRETS

Rick Derringer

Bob Kiss

Rick Derringer is the composer of Rock and Roll Hoochie Koo, *the producer of such hits as* Free Ride *and* Frankenstein *for Edgar Winter. His latest album is* GOOD DIRTY FUN.

Developing the Pinky

The pinky is traditionally the weak link on the left hand. But ideally it can be very useful for smoothness, speed and string bending. Many players do quite well with only three fingers on the fretboard. For them, their pinky just doesn't go where they want it to. But yours will if you work on it and practice with it. Otherwise it can become useless and the real loss is yours.

This month's column is designed to strengthen your little finger and help you to lose your dependency on the first finger. And as long as you have to start using your pinky for something, it might as well be a useful something. The exercise is playing an F major scale in the first three frets, without using your first finger. It's tailored specifically to help you gain extra strength and accuracy in your ring finger and pinky. And it can be done at any level of technique, from the very slowest to the speed merchant. Remember to utilize all the open strings when they come up.

To play the first note, F, start with your second finger on the first fret of the low E string. The next note, G, has your pinky on the third fret of the low E, followed by the open note and string, A. Then play the B flat note with your second finger on the first fret of the A string. C is fingered with your pinky on the third fret of that same string. Then go to the open D string, followed by the E and F notes fingered with your third and fourth fingers on the D string, second and third frets respectively. Next up is the open G and then the same fingering as used on the D string, but this time play the notes on the G, to play A and B Flat. The next note, C, is played by the second finger on the B string first fret. D is then played by the pinky on the third fret of the same string. The last two notes are the open E string and the F on the first fret E string, played by the second finger.

The F major scale played in this fashion, is my favorite exercise for the pinky. Not only are you strengthening your finger and getting it to go specifically where you want to go, but the scale also makes musical sense. On top of that you are doing something to help yourself lose the heavy dependency that all guitar players have on the first finger. Hopefully all four fingers of the left hand will be of equal strength. But that doesn't happen just because you want it to. You have to continually work at it. Make up your own exercises that work only with the second, third and fourth fingers on your left hand. It feels awkward at first, but that's why it's good. You're exploring new areas. And that's something that should be a constant for any guitar player. ■

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German Born Michael Schenker is the Guitar Hero's Hero.

THAT MAGNIFICENT MAN ON THE FLYING V

By Steve Gett

German guitarist Michael Schenker is unquestionably one of the most talented players in the hard rock world. Although he's only 28-years-old, he has recorded more than a dozen albums during a career that has seen him working with the Scorpions and UFO, as well as fronting his own outfit the Michael Schenker Group.

Very much a cult figure in guitar circles, Schenker is held in high esteem by both musicians and fans alike. "Schenker is one of the rock and roll guitar greats," says Iron Maiden spokesman, Steve Harris. "He has a style that a lot of guitarists try and copy. He'll do a blistering lead run down the neck and you'll hear every note as part of a melody."

So dedicated to his instrument is Schenker that UFO lead singer Phil Mogg once commented: "Michael never goes anywhere without his guitar. Sometimes I think he takes it to bed with him."

Shortly after the completion of his latest album, **Built to Destroy,** Michael Schenker talked at length to **Guitar** and offered some interesting insights into his career as a guitarist.

Guitar: When did you first get interested in playing the guitar?

Michael: I got interested through my brother Rudolph (Scorpions' guitarist) when I was 9 years old. He asked me if I could work out a few bits and pieces and I said 'What do you mean bits and pieces? I've never touched a guitar in my life!' But he told me to just have a go and the first thing he asked me to do was work out *FBI* or something by the Shadows because I had a tape of about 12 of their hits. Then when he found out I was able to do that, he got me to carry on. And that's how I got into it.

Guitar: Were you instantly addicted?

Michael: Yes I was, because imagine you've never touched a guitar before, and finding out all of a sudden that in a week you learned a whole Shadows tape. You go 'Hey, hold on a minute I think I've got something here!'

Guitar: When did you decide that you were cut out for a professional career as a musician?

Michael: When I left school I knew that I wanted it. But I said to my parents 'Let me have a year off and think about what I want to do.' My mother wanted me to be a hairdresser or something and I said 'OK, I'll have a go.' But I had long hair and nobody wanted me. I always tried to be a bit of a bad boy so that nobody would take me. I really wanted to be a guitarist.

Guitar: What was your parents' attitude to your interest in music?

Michael: Oh, my parents always supported me. My father would drive

Continued on page 68

John Stix

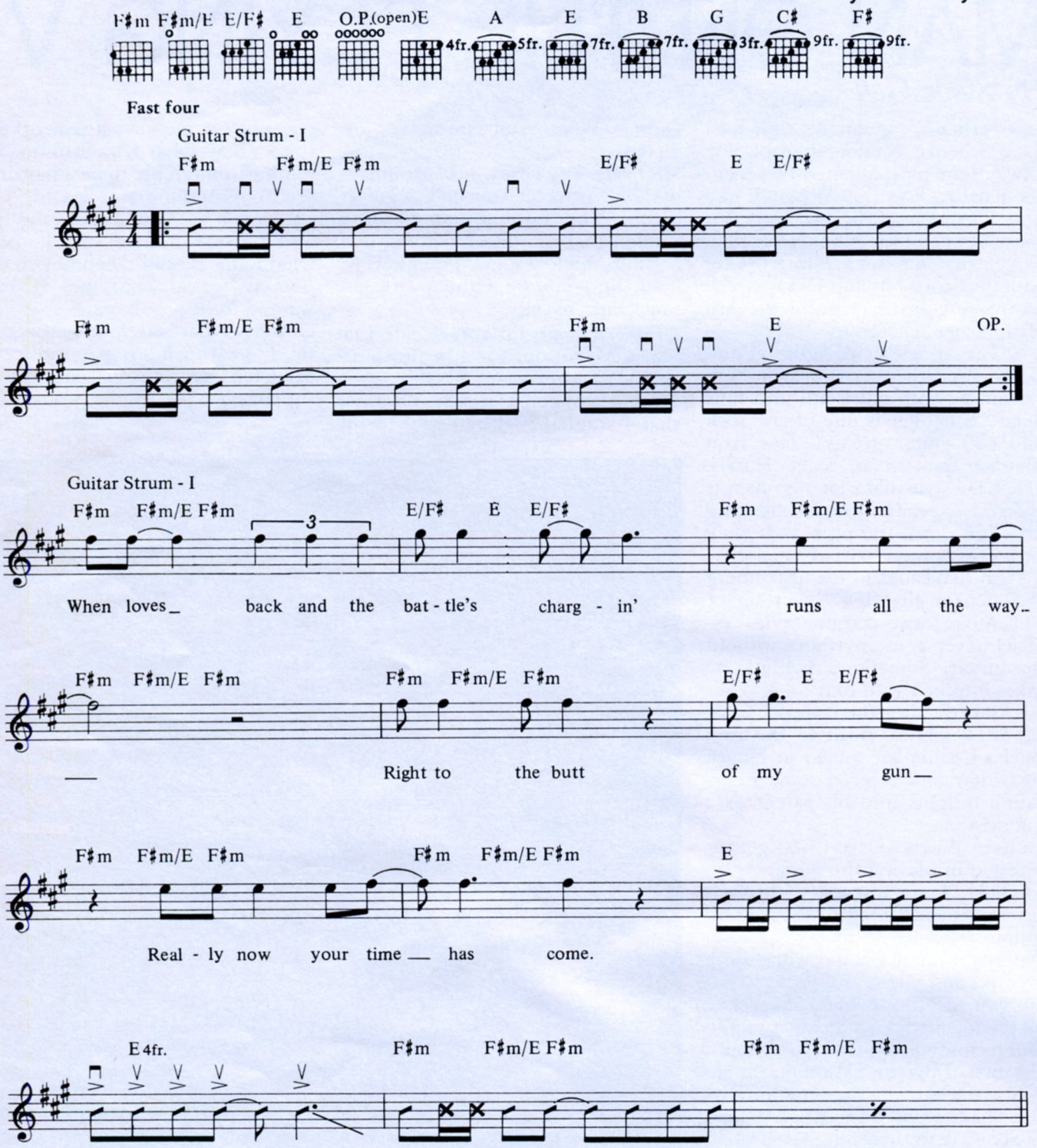
Tablature Explanation see pg. 94

LIGHTS OUT

As recorded by UFO

(From the album *STRANGERS IN THE NIGHT*/Chrysalis CHS 2 1209)

Words and Music by
Michael Schenker, Phil Mogg,
Pete Way and Andy Parker



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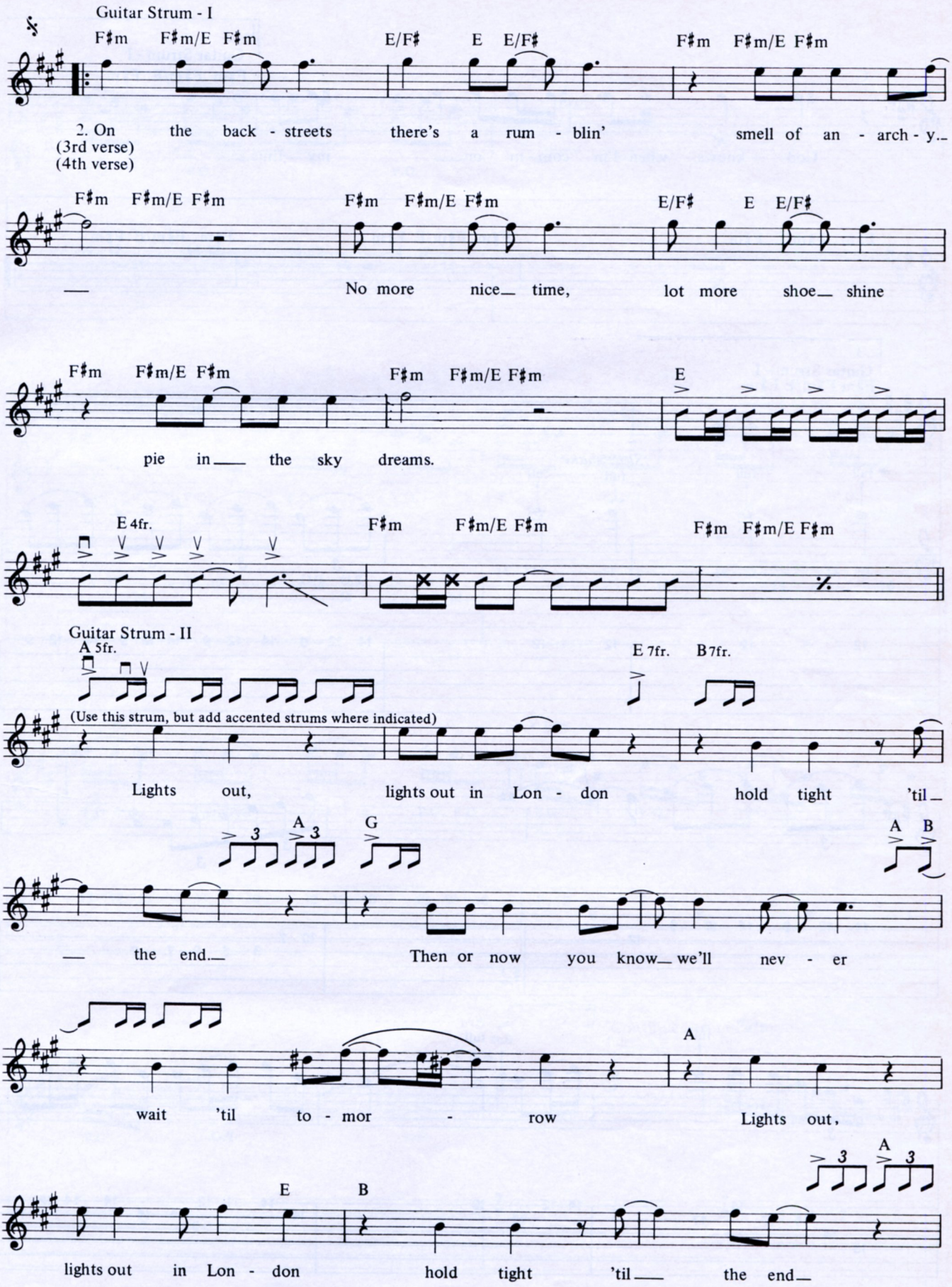
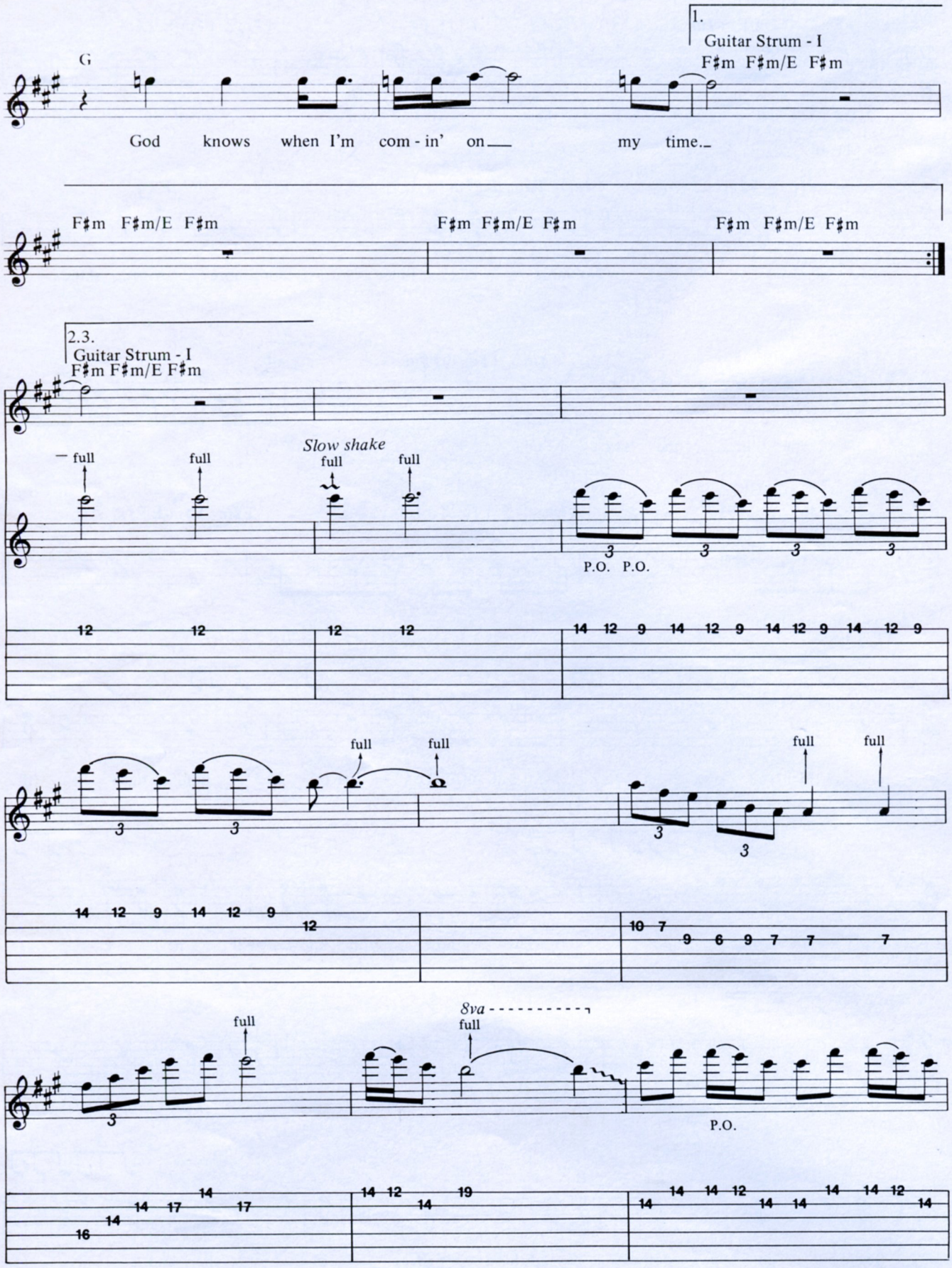

Guitar Strum - I
F♯m F♯m/E F♯m E/F♯ E E/F♯ F♯m F♯m/E F♯m
2. On the back - streets there's a rum - blin' smell of an - arch - y.
(3rd verse)
(4th verse)
F♯m F♯m/E F♯m F♯m F♯m/E F♯m E/F♯ E E/F♯
No more nice time, lot more shoe shine
F♯m F♯m/E F♯m F♯m F♯m/E F♯m E
pie in the sky dreams.
E 4fr. F♯m F♯m/E F♯m F♯m F♯m/E F♯m
Guitar Strum - II
A 5fr. E 7fr. B 7fr.
(Use this strum, but add accented strums where indicated)
Lights out, lights out in Lon - don hold tight 'til
A G A B
the end. Then or now you know we'll nev - er
A
wait 'til to - mor - row Lights out,
A
E B
lights out in Lon - don hold tight 'til the end


G
1.
Guitar Strum - I
F♯m F♯m/E F♯m
God knows when I'm com - in' on my time.
F♯m F♯m/E F♯m
F♯m F♯m/E F♯m
F♯m F♯m/E F♯m
2.3.
Guitar Strum - I
F♯m F♯m/E F♯m
full
full
Slow shake
full
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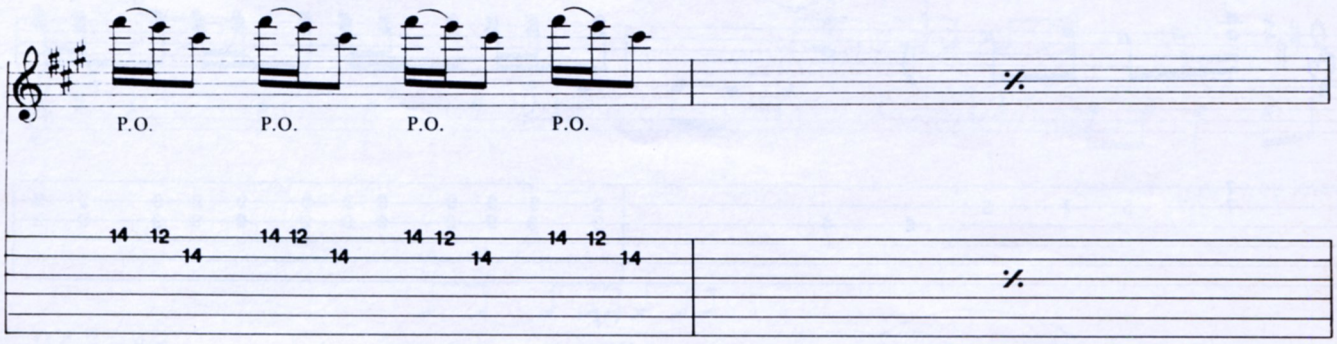
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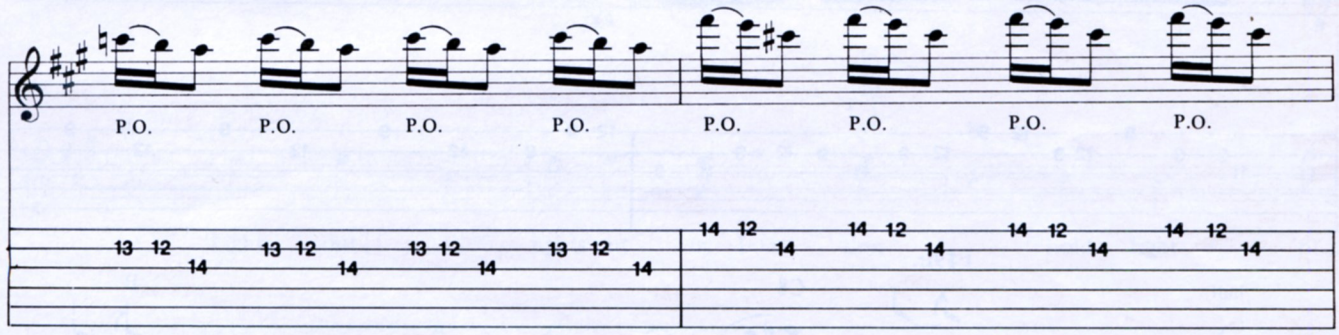
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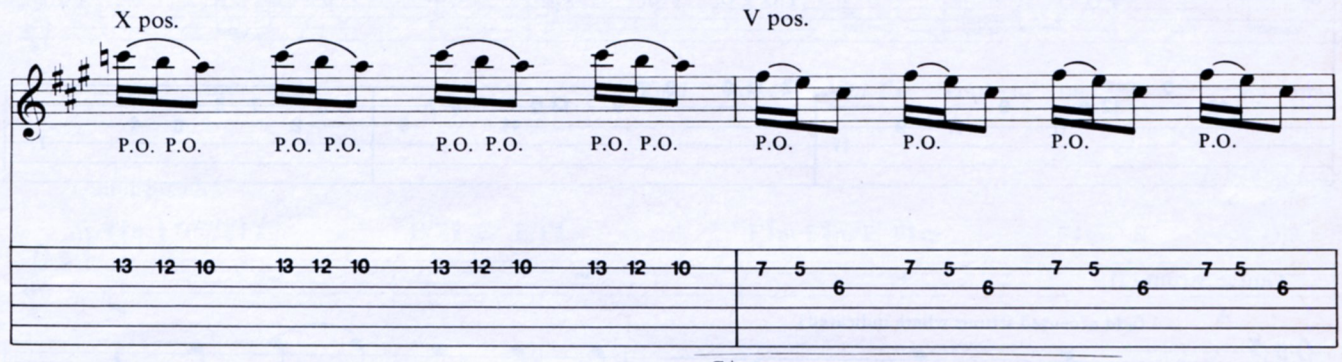
X pos.
V pos.
P.O. P.O. P.O. P.O. P.O. P.O. P.O. P.O. P.O. P.O. P.O. P.O.
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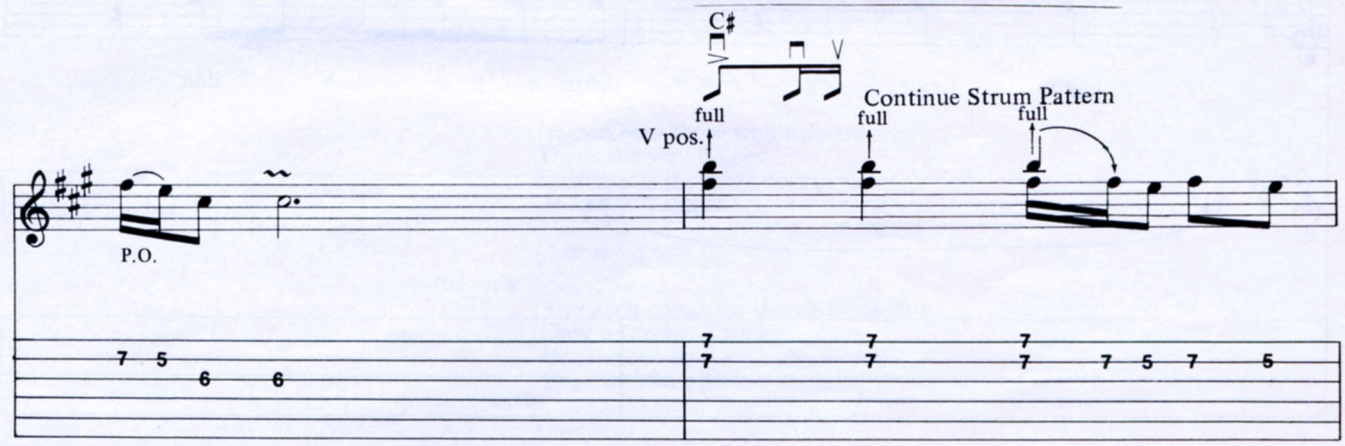
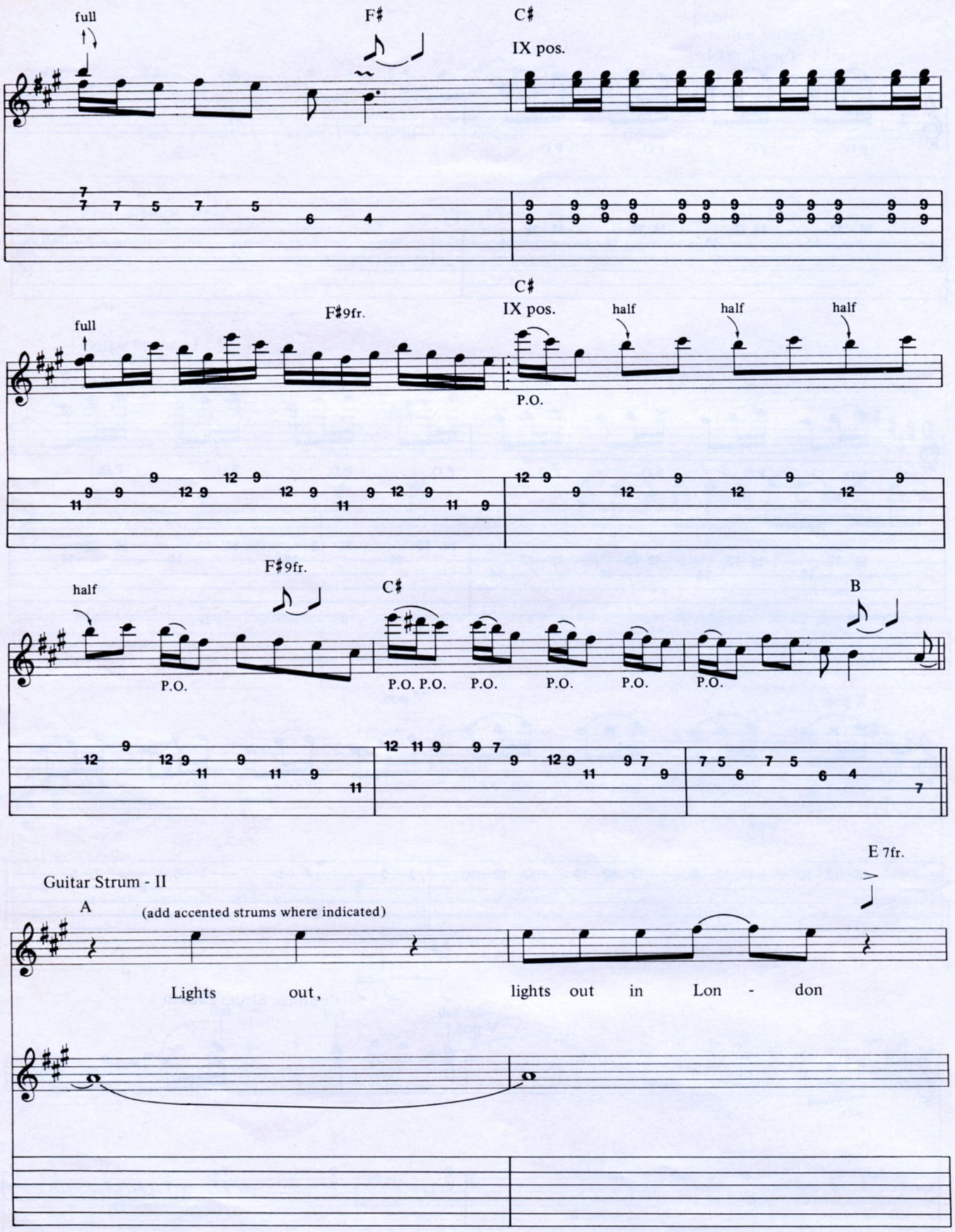
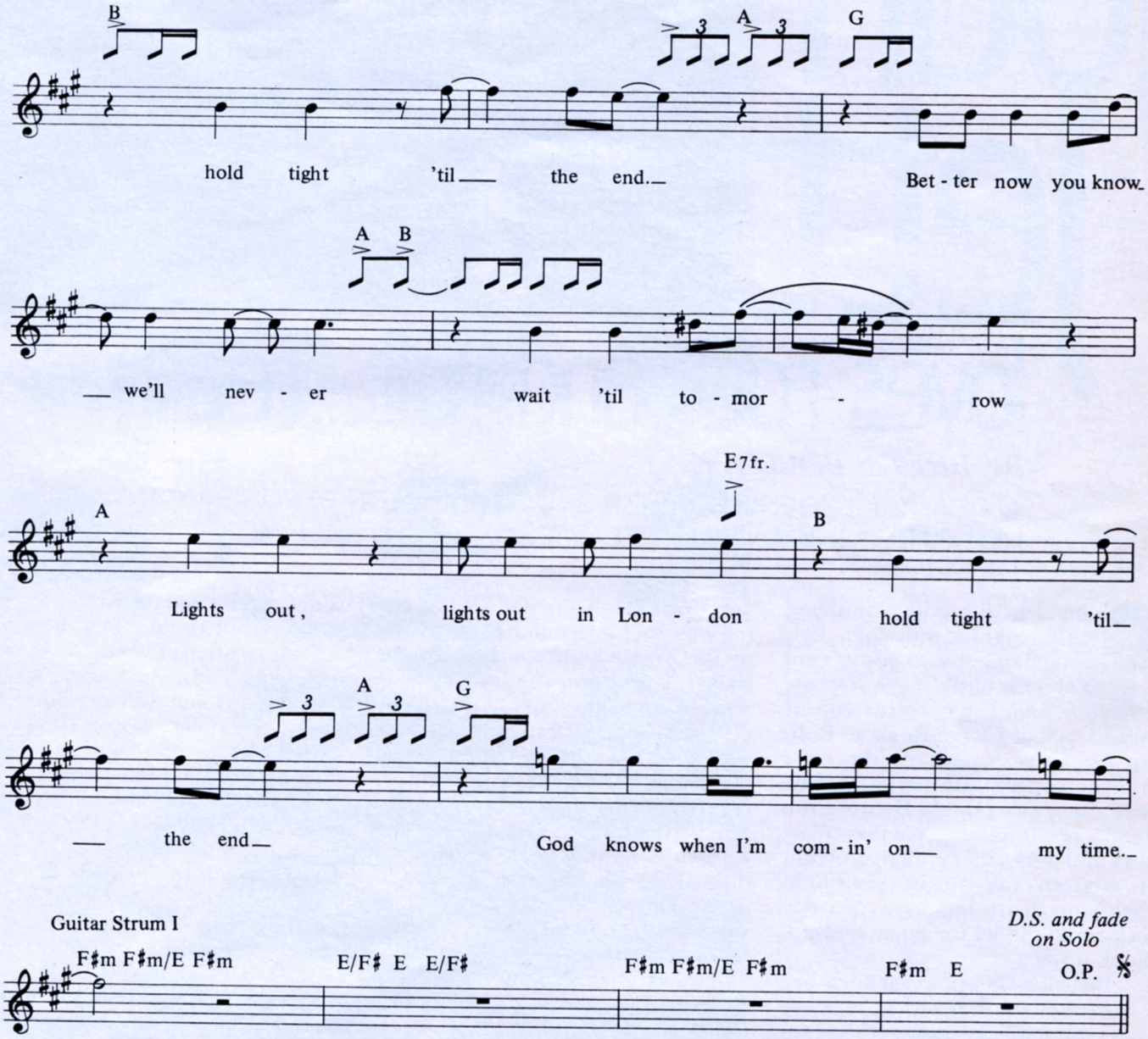

C♯
V
full
V pos.
full
Continue Strum Pattern
full
P.O.
7 5 6 6
7 7 7 7 7 7 7 5 7 5


full
F♯
C♯
IX pos.
full
F♯9fr.
C♯
IX pos.
half
half
half
P.O.
half
F♯9fr.
C♯
B
P.O.
P.O. P.O.
P.O.
P.O.
P.O.
P.O.
E 7fr.
Guitar Strum - II
A
(add accented strums where indicated)
Lights out, lights out in Lon - don



3rd verse

Heaven help those who help themselves
That's the way it goes
Frightening thoughts, lost in time
And now it shows

Chorus

4th verse

You keep counting, there's no ending
Gone a thousand times.
Under your feet, grass is growing
Time we said goodbye.

Chorus

Joan Jett

loves rock and roll....really

BY BRUCE POLLOCK

ALREADY A LEGEND FOR HER BAD REPUTATION BEFORE AN ANTHEM MADE HER CAREER, JOAN JETT BECOMES A ROCK & ROLL MODEL FOR THE 80S

Clubbed by the critics, snubbed by the cognoscenti, Joan Jett, in one flambouyant gesture got even. Not only did *I Love Rock 'n' Roll,* the single, soar to the top of the charts, but **I Love Rock 'n' Roll,** the album, was perhaps the most brilliant concept album since **Sergeant Pepper's Lonely Hearts Club Band.** A 40-minute passion play, stark and gutsy, it's a chilling portrait of modern woman in transition, qualifying Joan Jett as a genuine rock & roll model for the mixed-up, shook-up 80s.

Disbelievers who remember her as a former punk princess, ex-Runaway, eternal L.A. slum goddess supreme, may scoff at the notion of Joan Jett as bard, oracle, spokesperson for her generation. Joan Jett scoffs at it herself. "A concept? No, we just walked in and recorded," she laughs over her cantaloupe in the coffee shop of the New York Hilton. "Everything on that album was already in our set for six months."

What does she know? Closer to the truth has to be Meryl Laguna, wife of Kenny Laguna, Joan's manager, mentor, co-writer, surrogate father. "It did take us a long time to sequence the album," she admits. "That's very important. A lot of people don't pay attention to that."

Consciously created or not, tell me this isn't a dynamite TV Movie of the Week high concept: In the space of side one the leading lady goes from picking up a guy in a bar (*I Love Rock 'n' Roll*) to falling in love with a woman (the updated reading of *Crimson and Clover*). To reach that crucial turning point she undergoes a massive change of heart, starting with cut two, in which she becomes disgusted with men (*I'm Gonna Run Away*), elevates her disgust into universal truth (*Love Is Pain*) and reaches her limit for domesticity (*Nag*). What else is left, then, but a fling with the forbidden, if indeed in the 80s anything is forbidden.

Regardless, on side two, our heroine is regretting her rash actions. First she accepts her basic outcast nature in *Victim of Circumstance.* She veers toward a crack-up in *Bits and Pieces.* In a tremendous toughlove song to herself, she finally reflects on the need to clean up her act (*Be Straight*). In *You're Too Possessive* she convincingly restates her case: modern woman needs her psychic space in the 80s. Closing the album is Joan's remake of the Christmas classic, *Little Drummer Boy.* Mere filler? An inside joke? Or perhaps a striking commentary on the need for roots in all this chaos of shifting values, a return to the homey virtues of significant ritual?

The truth is, I would rather not know the truth. As a rock 'n' roll model, Joan Jett will do just fine. She's been down, tasted the dregs at the bottom of the wine barrel. She's been at the top, knobbing with all the hobs of L.A. impolite society, from master Mysteriouso Kim Fowley on up. Since the age of 16 or so she's been out there on the fringes, soaking up the scenery. Staked-out on the Strip or squatting in a houseboat on the Thames prior to recording an album, Joan Jett embodies the wild and nervous energy of adolescence on the wing, shooting rock 'n' roll at you from the hip. Bob Dylan said: To live outside the law you must be honest. Joan Jett may be the last honest soul in rock.

Meanwhile, she's become a lady in the 80s, managing to reclaim the virtues of her middle-class childhood, when she was just another kid in the suburbs of Maryland imitating Tommy Bolan and dreaming of being a baseball player or an astronaut. Thus it comes as no shock to me that Joan Jett studied clarinet in the 4th and 5th grades.

"I liked the way it sounded," she says. She is decked out in sneakers and leather, looking more like

Robert Ellis

Tommy Bolan than Tommy ever did. A girl in a pink dress is trying to peer through. "Most people think I was really bad in school. But I was an honor roll student a couple of times. I never cut classes or did anything like that, cause I thought, all these people who cut classes, they're just going to wind up in summer school and they're going to be in high school when they're 18. I said, I'm gonna get out of school when I'm 15. And then, whatever year it was they came up with the equivalency test, that was it. I was waiting for the time I would be old enough to take it."

So she was an overachiever, right from the start. "I was always very determined and aggressive and different about the things I would choose to do," says Joan.

She chose to play rock 'n' roll—not so different, except when you consider that all girls her age, at that early-seventies juncture, were Joni Mitchell clones, weeping out folk-songs in voices too old for their bodies, lugging around guitars twice their size. Joan had an older brother, who introduced her to the Stones, the Who, the British glitter bands, Free. "Those were the days when hard guitars were on the radio all the time," she reflects.

Now the hardest guitar lines on the air belong to Joan, as she tries to fill the sneakers of her original heroes. "I love Pete Townshend. He's a rhythm guitarist who can play lead. He can do both at the same time. So can Keith Richards and Ron Wood. I saw Chuck Berry, and he's another sort of hero of the rhythm guitar." To understand more basically what rhythm guitar means to Joan, listen to *Midnight Rambler,* by the Stones on **Get Your Ya Yas Out.** "That song encompasses to me what rock 'n' roll should sound like, on a live level. For a rhythm guitar player it just seems to do everything a rock 'n' roll song needs to do." Joan's own best rhythm riffs occur, she feels, on *The French Song,* from her recent **Album.**

"The riff is in D, but the singing is over the G chord. I do everything by ear. I haven't read music since I played the clarinet. I just play and if it sounds good I work it out. I know how to play well enough to

Continued on page 92

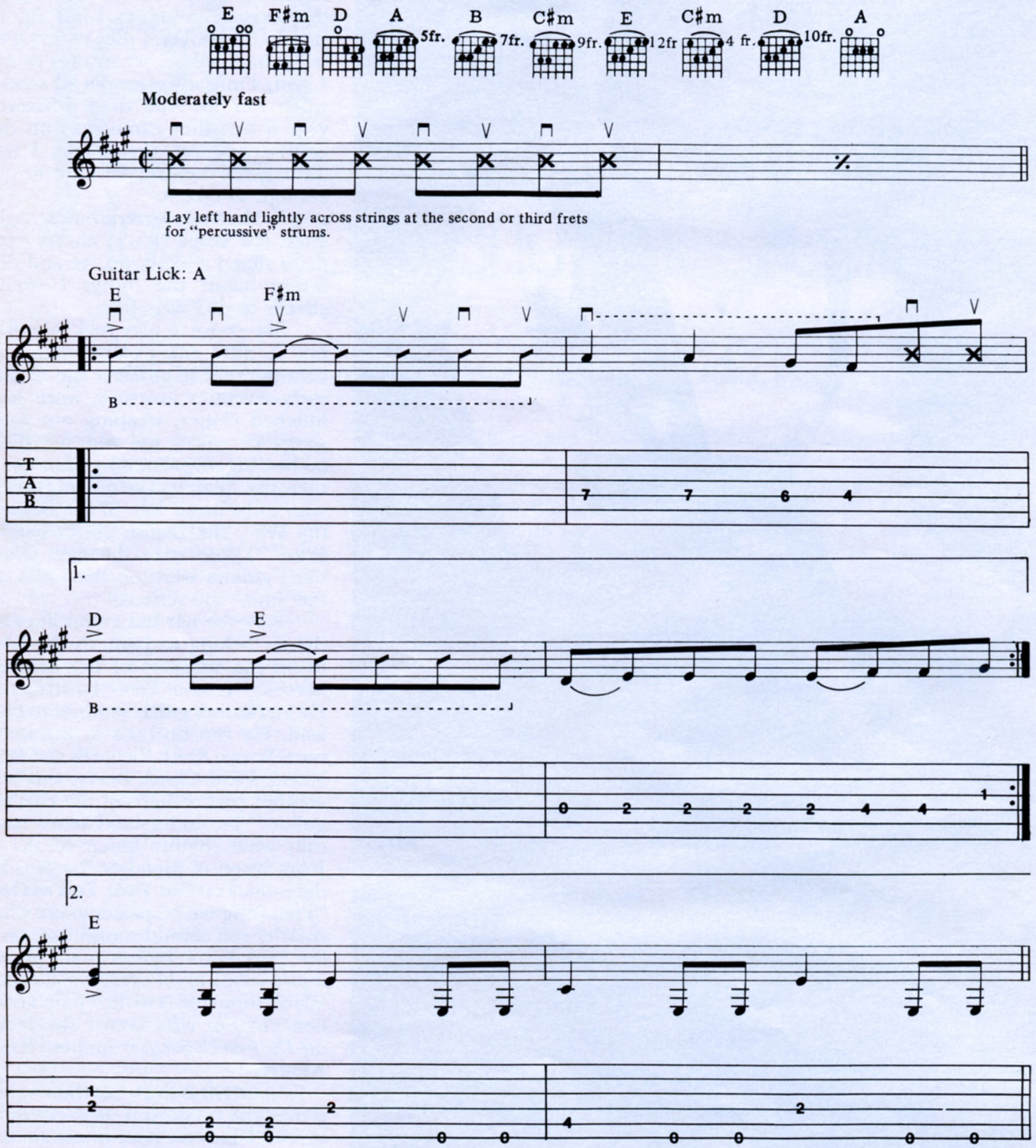
Tablature Explanation see pg. 94

RUN FOR COVER

As recorded by QUIET RIOT

(From the album *METAL HEALTH*/Pasha BFZ 38443)

Words and Music by
Kevin DuBrow and Carlos Cavazo



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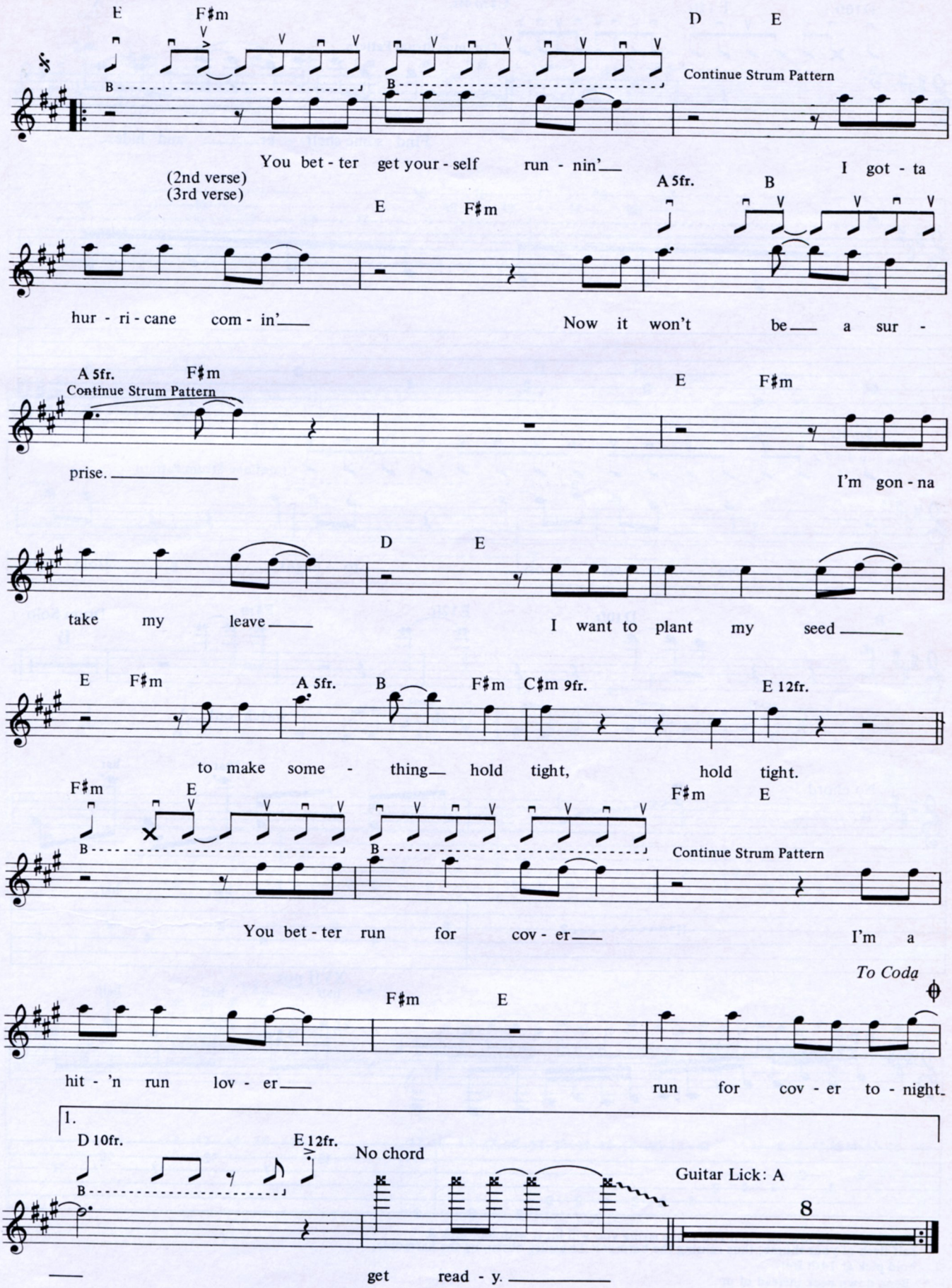
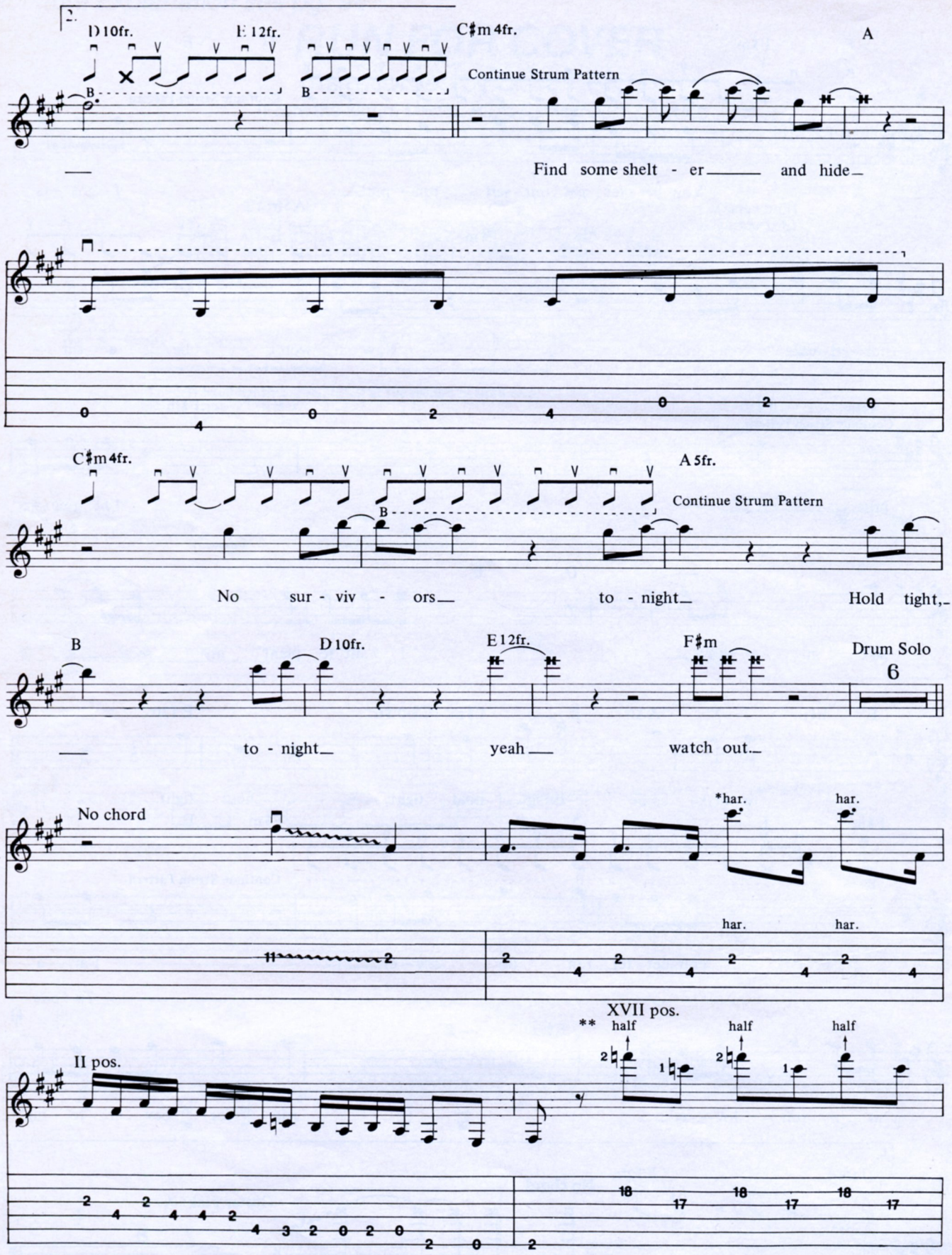
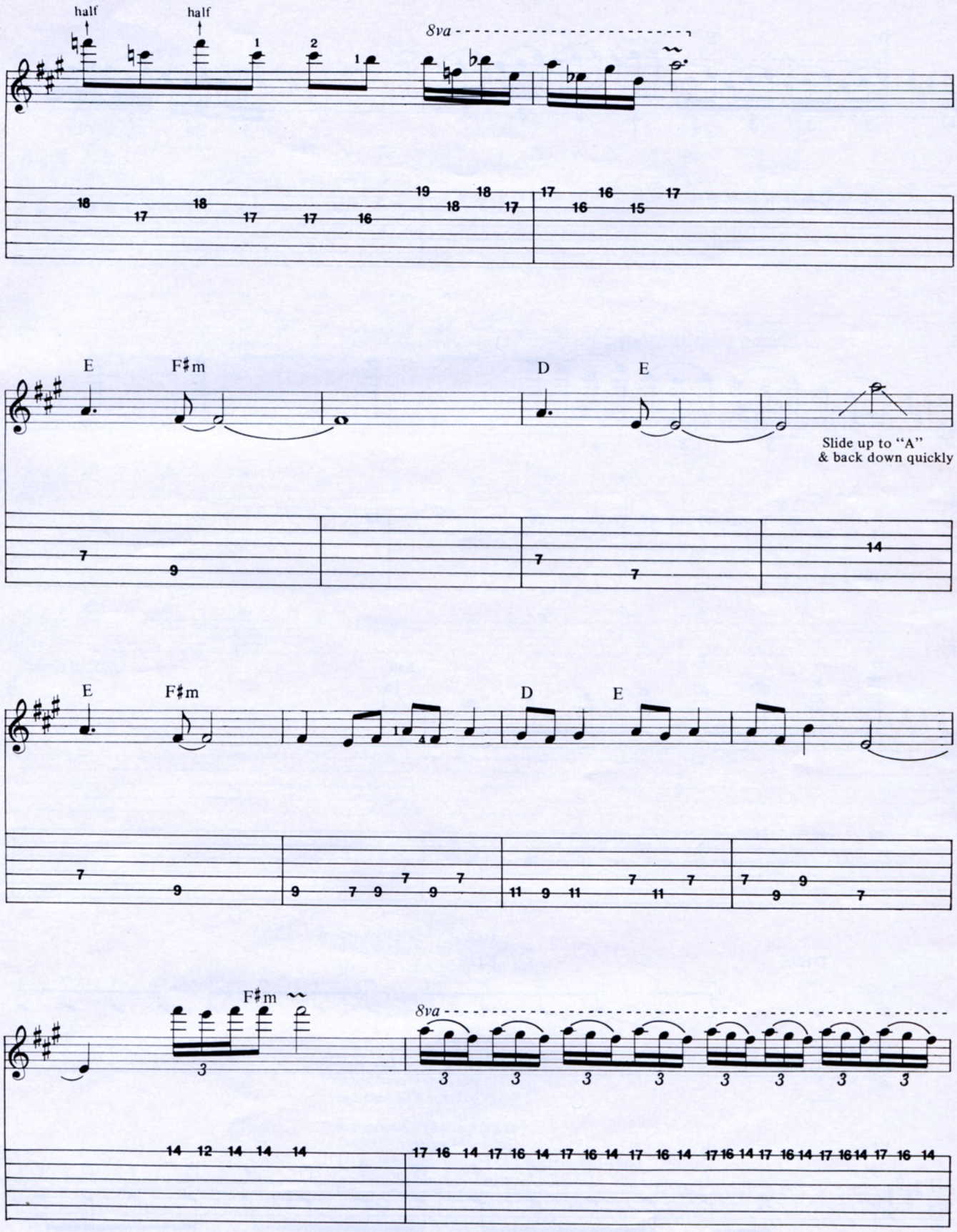
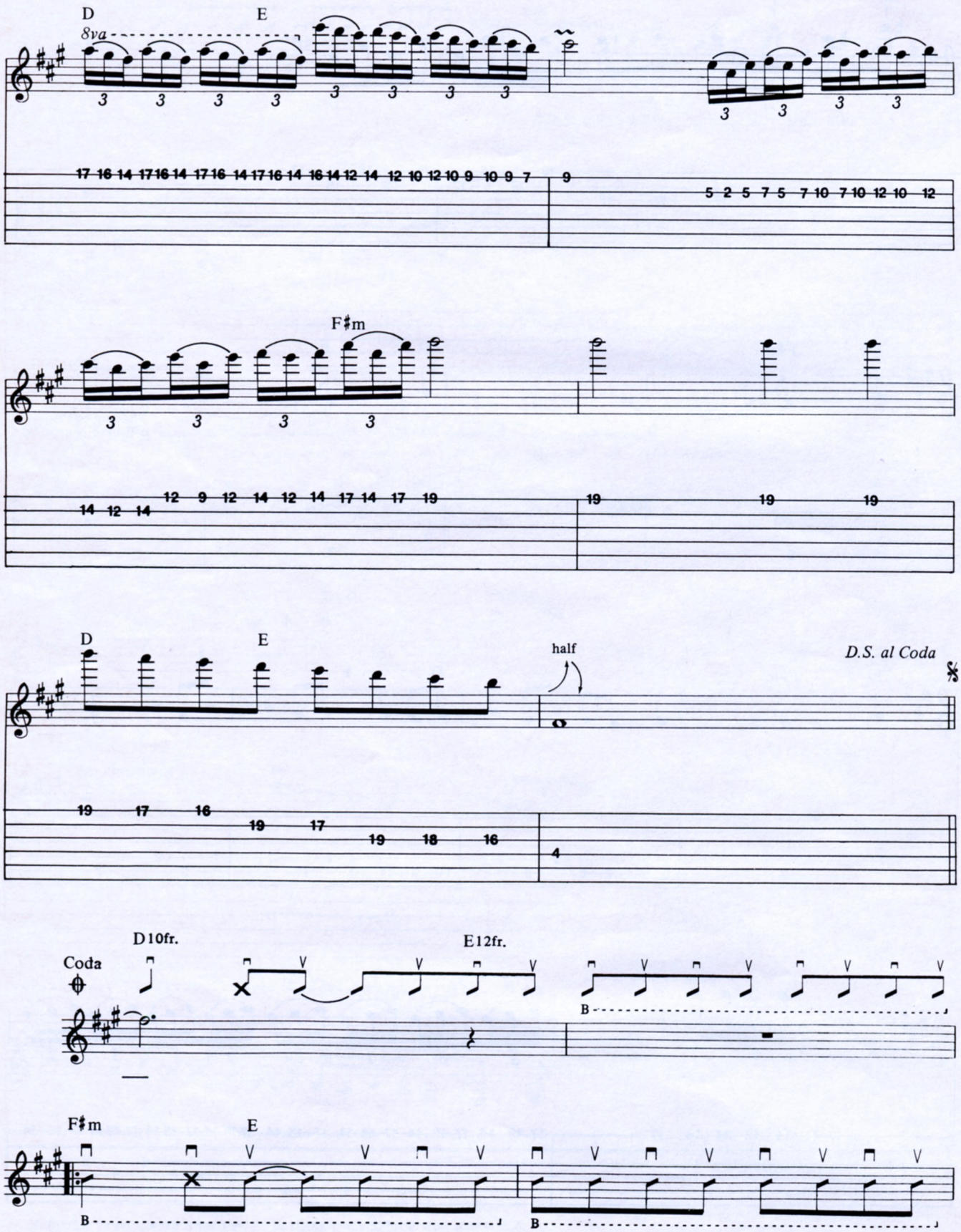

E
F♯m
D
E
Continue Strum Pattern
You bet - ter get your - self run - nin'
I got - ta
(2nd verse)
(3rd verse)
A 5fr.
B
E
F♯m
hur - ri - cane com - in'
Now it won't be a sur -
A 5fr.
Continue Strum Pattern
F♯m
E
F♯m
prise.
I'm gon - na
D
E
take my leave
I want to plant my seed
E
F♯m
A 5fr.
B
F♯m
C♯m 9fr.
E 12fr.
to make some - thing hold tight, hold tight.
F♯m
E
F♯m
E
Continue Strum Pattern
You bet - ter run for cov - er
I'm a
To Coda
F♯m
E
hit - 'n run lov - er
run for cov - er to - night.
1.
D 10fr.
E 12fr.
No chord
Guitar Lick: A
8
get read - y.

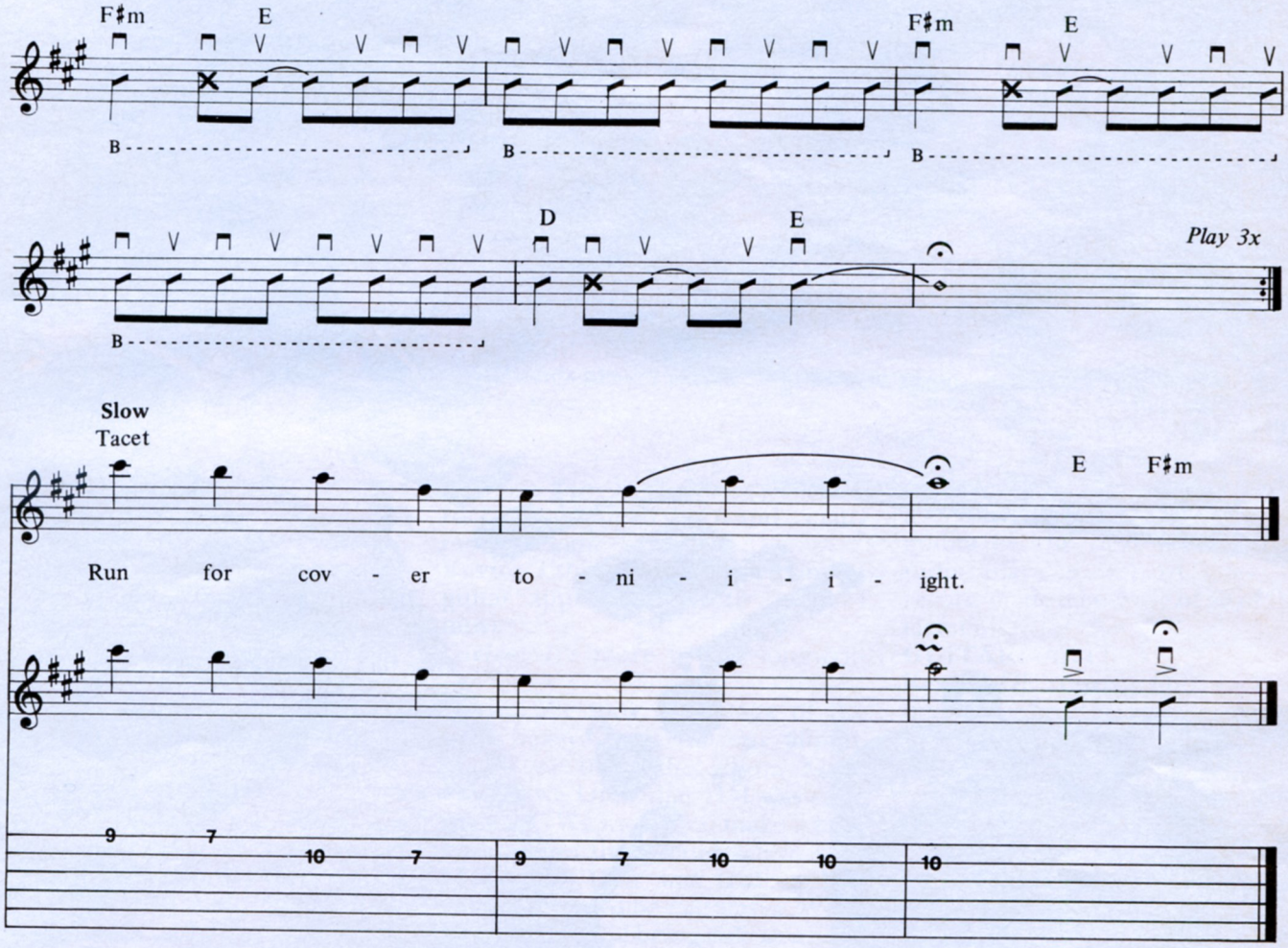


* Hold pick down low, so when you strike string you will hit it with half pick & half flesh of your thumb, thus causing the harmonic. To assure obtaining the harmonic, hold pick at 14th fret.

** Bend down neck instead of up.


half
half
8va
E
F♯m
D
E
Slide up to "A"
& back down quickly
E
F♯m
D
E
F♯m
8va


D
E
8va
F♯m
half
D.S. al Coda
Coda
D10fr.
E12fr.
B
F♯m
E
B
B



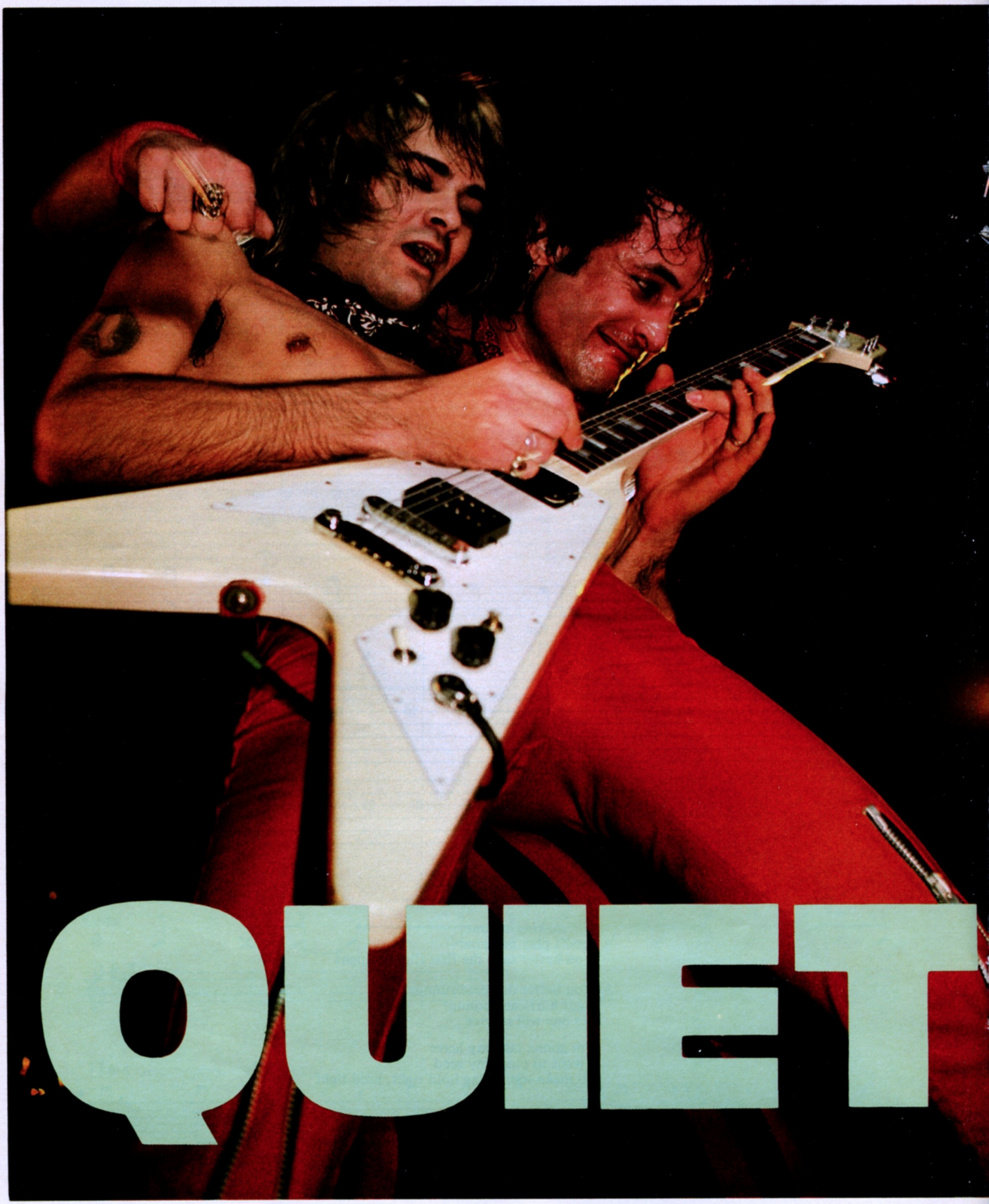
2. So you think it's easy
You want to be this sleezy
Well I'll tell you it's all right

I'm making a name
And I play no game
You better take the first flight tonight

3. You better do some runnin'
I got hurricane comin'
No one will survive

I'm gonna take my leave
I want to plant my seed
To make something hold tight, hold tight

Ebet Roberts



QUIET

RIOT METAL OF THE ROAD

Quiet Riot Resurrects American Metal

by John Stix

Quiet Riot's "overnight success" was eight years in the making. Formed in 1975 by lead singer Kevin DuBrow and guitarist Randy Rhoads, they became stars on the Los Angeles club circuit. But American hard rock had been pronounced dead by the record industry in the late 70s. The turf belonged to British bands like AC/DC and Judas Priest. The only recording contract Quiet Riot could garner was with CBS/Sony, in Japan, which released a couple of unsatisfying albums. Nevertheless, they served to introduce to the world the soon-to-be legendary Randy Rhoads.

When Randy left to join Ozzy Osbourne, in 1980, Quiet Riot closed up shop. For a while Kevin fronted his own band, until, after years of playing the wrong thing in the wrong place at the wrong time, DuBrow finally landed a deal with the right people at the right time.

Without the aid of a hit single, the new Quiet Riot, with Carlos Cavazo on guitar, Rudy Sarzo on bass and Frankie Banali on drums gained a gold record with their first American release, **Metal Health,** and played a major part in the current heavy metal renaissance shaking the concert halls and ballparks of this country.

GUITAR spoke with Kevin and Carlos about their chosen path in music, on the same day their record company informed them that **Metal Health** had gone gold.

GUITAR: What's the difference between American and British heavy metal?

Kevin: There isn't any American heavy metal on record because it's not very commercial. Look how long it's taken Iron Maiden to reach the top because of the lack of a single. There are kids who love all those riffs thrown together and I can understand their attraction to it. I personally prefer songs that are under four minutes. Too many riffs gets monotonous to me. Judas Priest do it the best. But British HM is true HM.

Carlos: American hard rock is heavy music with a good hook, like Van Halen or Quiet Riot.

Kevin: HM borders on punk. It's almost like there's no song structure to it at all. There's a lot of fills, riffs, noise, and no melody. Motorhead is HM. Hard rock hopefully can be good songs played with a lot of balls. That's how we go about doing our songs.

Carlos: As far as guitar playing, HM is a bunch of fast licks. Hard rock is more toned down and usually more melodic.

Kevin: I think you can use a similar guitar approach to both styles of music.

Carlos: It's more in the songwriting.

Kevin: We took advantage of the term heavy metal for our album. When we titled the album **Metal Health** we knew that HM was coming back. We wanted to make a hard rock album that would sell to a lot of people. If it was truly a HM album, it would be cult status. We're not interested in being cult anything. If you're cult that means you're poor. We have no intention of being poor. We're here to communicate with large masses of people.

GUITAR: How do you account for the success of **Metal Health?**

Kevin: Great timing and good hard rock songs. The songs sound close enough to HM for that crowd and they are catchy enough for a broader audience. It's not so abrasive. We sort of stuck to the middle ground.

GUITAR: Are you riding the crest of Def Leppard and Iron Maiden?

Kevin: I think AC/DC set it up for all of us. I don't think Van Halen set it up for anybody, 'cause if they did, Carlos's band, Snow, and Quiet Riot would have been signed in '79. AC/DC is the band that brought acceptance for hard rock.

Carlos: They stuck to their guns and made a big audience for it. They didn't change their style for the radio.

Kevin: Def Leppard opened up the air waves. Judas Priest having a single also made a difference. The kids are always the big thing. If they get a lot of phone-ins on the radio, that's gonna be the next big thing. No radio play, no record sales. Our record made it because of all of these elements.

GUITAR: And luck?

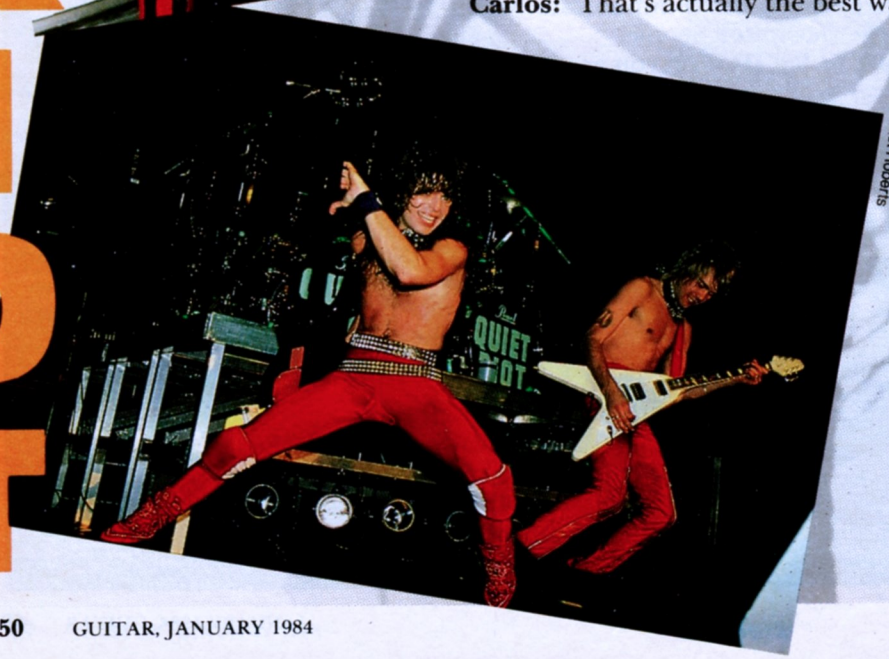
Kevin: Of course. Our luck and timing has been incredible. You cannot predict what's happening to us, you can only hope for it. The last time this happened was with Van Halen's first album. That's what's happening to us. We're going gold within three weeks! This never happens. And it's not because it's a great album. I think it's a great album but it's a lot because we are four very lucky guys.

GUITAR: This actually could have

QUIET RIOT

Ebet Roberts

Ebet Roberts


Ebet Roberts

happened on the fourth album.

Kevin: It could have happened on the fourth album. Thank God it didn't, because we made four albums worth of club dates over the last ten years.

GUITAR: Carlos, this record puts you in with the new breed of guitarists for the 80s. In the 60s and 70s, blues-based players like Clapton were the overwhelming force in the direction of the sound of the electric guitar. In the 80s something different is happening. It's no longer blues-based.

Carlos: There are a lot of tricks out there now. But the big move is more towards a classical style.

Kevin: Carlos came from the old school.

Carlos: When I started at 11, they taught me how to read. It was a little classical and a little *Mary Had a Little Lamb.* I took lessons for a few years. Then I stopped reading by the book and started learning by ear and from friends. Then I got back into the books.

GUITAR: It doesn't sound like you had rock and roll dreams.

Carlos: I liked guitar because it was fun. I liked it for the art of the guitar. As far as being a rock star, I never thought it was going to happen. But by the time I was 17 I thought I wanted to be one. I wasn't doing good in school and I didn't want to go to college.

GUITAR: Did you go through the process where you adopt the styles of others and slowly shed them for your own?

Carlos: That's actually the best way to learn, to copy from other people. That way you can learn many different styles. Once you know how to play, you can develop your own style. I copped a lot of Hendrix and Beck and a bit of Schenker and Blackmore.

GUITAR: Who turned you back into classical music?

Carlos: I think I've always been into classical music I've listened to it since I was a kid.

Kevin: But he wasn't playing it in his rock band. He was not using any of his classical leads. He didn't start using them heavily until he was in Quiet Riot. I heard him play in his bedroom and said what is all this? You play all this stuff and you're not using it. I kicked his ass and said you've got all these great classical chops, use them.

GUITAR: How do classical and rock guitar relate for you?

Carlos: They don't at all. It's a matter of how you make them relate. I apply heavy metal chords with classical scales and feel.

Kevin: Listen to a typical blues type solo and then *Let's Get Crazy,* which borders on flamenco.

Carlos: I'd point to the guitar solo. There's a lot of classical influences in the scales and arpeggios on that one.

GUITAR: Was that solo piece mapped out or improvised?

Carlos: I took some time and planned it out. I wanted to make a solo that was basically my own thing and wouldn't sound like anybody else or like a jam.

GUITAR: Who turned the tide for this new style of hard rock guitar?

Kevin: I'd say Eddie Van Halen and Randy Rhoads.

Carlos: A little before that it was Schenker, Uli Roth and Blackmore. Even Beck played *Greensleeves* and *Bolero* on his first album.

GUITAR: So where do you go for new input today?

Carlos: I don't listen to rock players, that's for sure. I listen to classical players like John Williams, the Romeros, Julian Bream and Segovia. I read from a lot of books. There are all kinds of good technique books on the market.

GUITAR: Do you study classical guitar?

Carlos: I don't study it with a teacher

but I always practice it. It gets hard on the road. I take a cheap classical guitar along with me. Our tour manager picks it up to play *Last Train to Clarksville*. I rarely practice the electric guitar, only when I'm warming up for a show. But practicing the classical guitar is a great way to improve my overall playing.

GUITAR: Kevin, do you have any favorite guitar solos on **Metal Health?**

Kevin: Carlos kicks ass most on *Run for Cover,* but my favorite is on *Cum on Feel the Noize*. In concert my favorites to play are *Metal Health* and *Run for Cover*.

GUITAR: Is it at all strange that all of your guitar references are classical yet you choose to play aggressive hard rock?

Kevin: This is something that Randy and I used to agree upon a lot. That is that big classical music in a minor key with big orchestrations creates a wall of intense sound. If you take distorted guitar with similar diminished and minor patterns, the relationship is obvious. It's a big wall of intense sound. For a personal thing the acoustic thing works. For intense communication the big power is in the heavy metal.

GUITAR: Kevin, what is your musical history?

Kevin: I started on guitar and went to drums for a couple of years. When I started Quiet Riot with Randy, he got me playing guitar again. That's what I write on. I can't play very well. I can't play any leads, but I know enough about chord structures to write songs.

GUITAR: What was the story with the Japanese record deal?

Kevin: The band began in the middle of '75. We got signed at the end of '76. The first Japanese album came out in '77, the second in '78 and we broke up in '79.

GUITAR: Were those albums very different than **Metal Health?**

Kevin: Completely different. They were from a time when people were trying to tell us what to do. It was the same thing with Carlos's band, Snow. Those Japanese albums are crap. The songs are worthless, most of the singing is lousy, and the bass playing is terrible. It's not Rudy on either album, although his photo is on the second. The drumming is horrendous. But there are some real hot guitar solos from Randy. You get this lousy song with a terrible rhythm section and then you get a passage where the guitar kicks ass.

GUITAR: Did you write those lousy songs?

Kevin: Oh yeah, you live and learn. I learned about structure from those songs. Now we know what to write about. We didn't know what direction to take. We went in a pop direction. Some people think those songs are good. They're not my cup of tea. We might do one song from those albums. Everybody seems to like *Killer Girls*. But those albums never turned out like I wanted them to, so of course I'm going to say they weren't good.

GUITAR: Was Randy happy with his guitar playing on those records?

Kevin: He hated the second album. To me he played better on the second album. On the first one he and the rest of us were so confused that we didn't know what to do. We spent more time looking for sounds than playing. We wanted that **Montrose** guitar sound. We could never get it. We were so caught up in trying to get sounds that the playing was always secondary. If you don't have a good tone, you're not going to play as well. That was a lot of the problem.

GUITAR: How could a band with so many drawbacks be so hot on the live circuit?

Kevin: Because we were great live. We were great to watch and we had a great image. We had the best guitar player in L.A. Depending on who you spoke to, it was either Randy or Eddie. If you came to one of our shows you knew everybody else was going to be there. And if everybody else was there, you were going to get laid. It was an event when Quiet Riot played and that makes for a popular group.

GUITAR: But it didn't last.

Kevin: We broke up in '79 when Randy left to go with Ozzy. I then formed my own band called DuBrow. I couldn't use Quiet Riot because Randy was so identified with it. I named it after myself so I could change band members to my liking without having an identity problem. I went through many members, including Rudy, who came back. DuBrow got a record deal with CBS, which turned out to be Quiet Riot. At the time of the signing DuBrow was myself, Carlos, Frankie and a different bass player. Carlos's band, Snow, was on the verge of breaking up, and when Rudy decided he had had enough with Ozzy, he joined and we decided to make a band. That's a simplified version of what happened.

GUITAR: Do you still spend a lot of time working on sounds in the studio?

Carlos: Kevin has worked in a lot of studios. He's taught me a lot about getting the right EQ.

Kevin: I did a million demos and Randy and I were always looking for sounds. After Randy, I played with a lot of guitar players and I learned what I didn't like about their sounds and what I did like about Randy's. I listened to a lot of records. I'm very guitar oriented.

GUITAR: Who has a good hard rock sound today?

Kevin: Judas Priest probably has the best hard rock sound, especially on **Screaming for Vengence.** That has probably the best HM guitar sound on record today. The biggest changes in heavy rock guitar sounds came with the first Boston album, the first Van Halen album and then on **Vengence**.

Carlos: On **Metal Health** we went through a lot of changes.

Kevin: Before we were playing together Carlos wasn't using a distortion box. He was using the distortion off the amp. I don't like the sound of distorted speakers. I like the sound of distorted amps, that way the lead bites. Carlos was using Celestion speakers, which are not loud speakers. I like Altecs because they are LOUD! The concept is to have the speaker be incredibly clean so you get a bell-like tone off the lead. Then you get your distortion off the amp and a distortion box. I like to hear a loud guitar. I don't like the 50 watt bullshit amps with the P.A. driving the sound. That's why Carlos and I get along so well. I say turn it up to 10 and use all the cabinets. When we were in the studio, Carlos would play in the control room and I'd be running back and forth out of the amp room, changing the settings and the mikes. I did so many demos

Continued on page 59

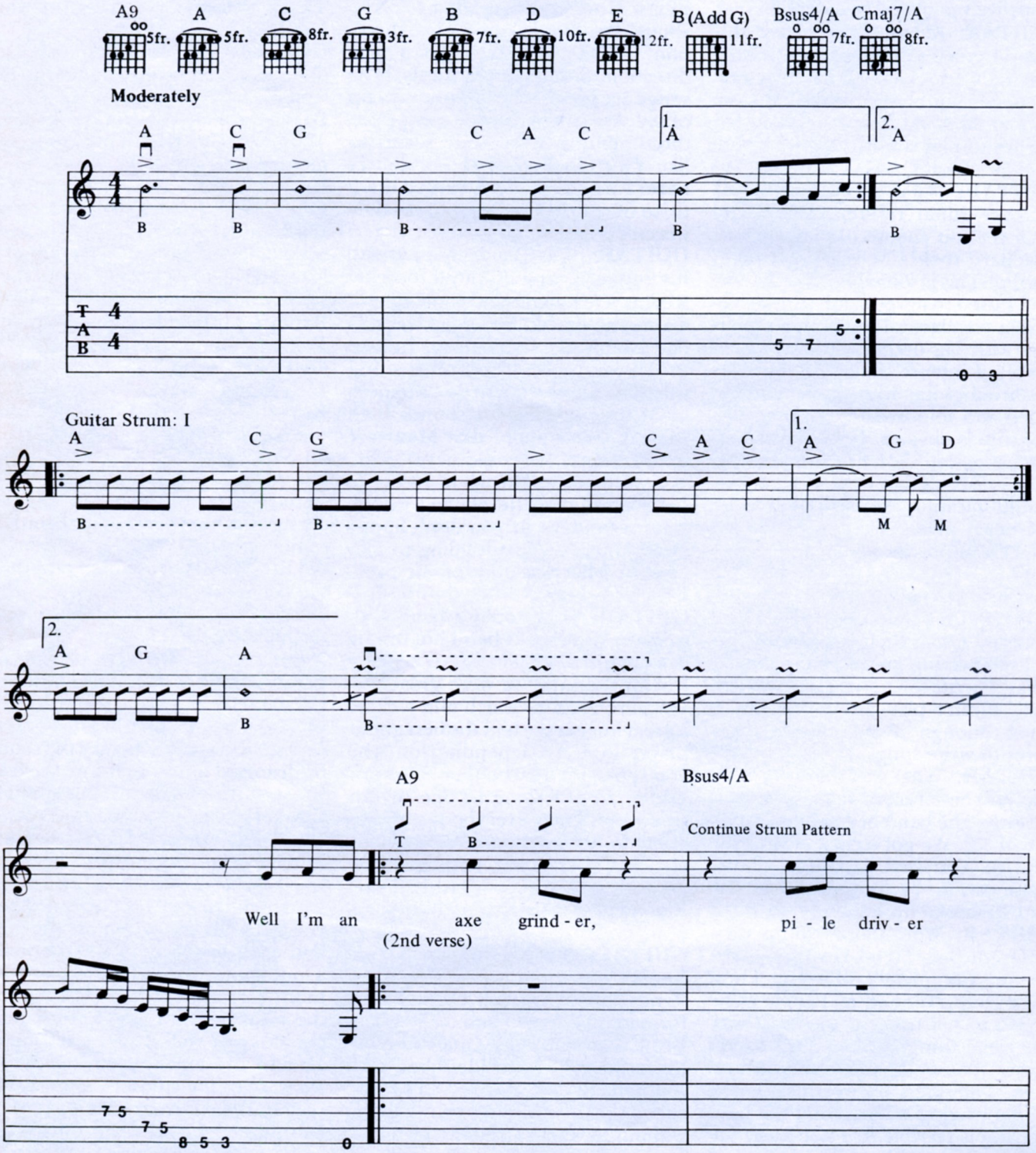
Tablature Explanation see pg. 94

BANG YER HEAD (Metal Health)

As recorded by QUIET RIOT

(From the album *METAL HEALTH*/Pasha BFZ 38443)

Words and Music by
Kevin DuBrow, Carlos Cavazo,
Frankie Banali and Tony Cavazo



* B = Strum Bass Strings
M = Strum Middle Strings
T = Strum Treble Strings

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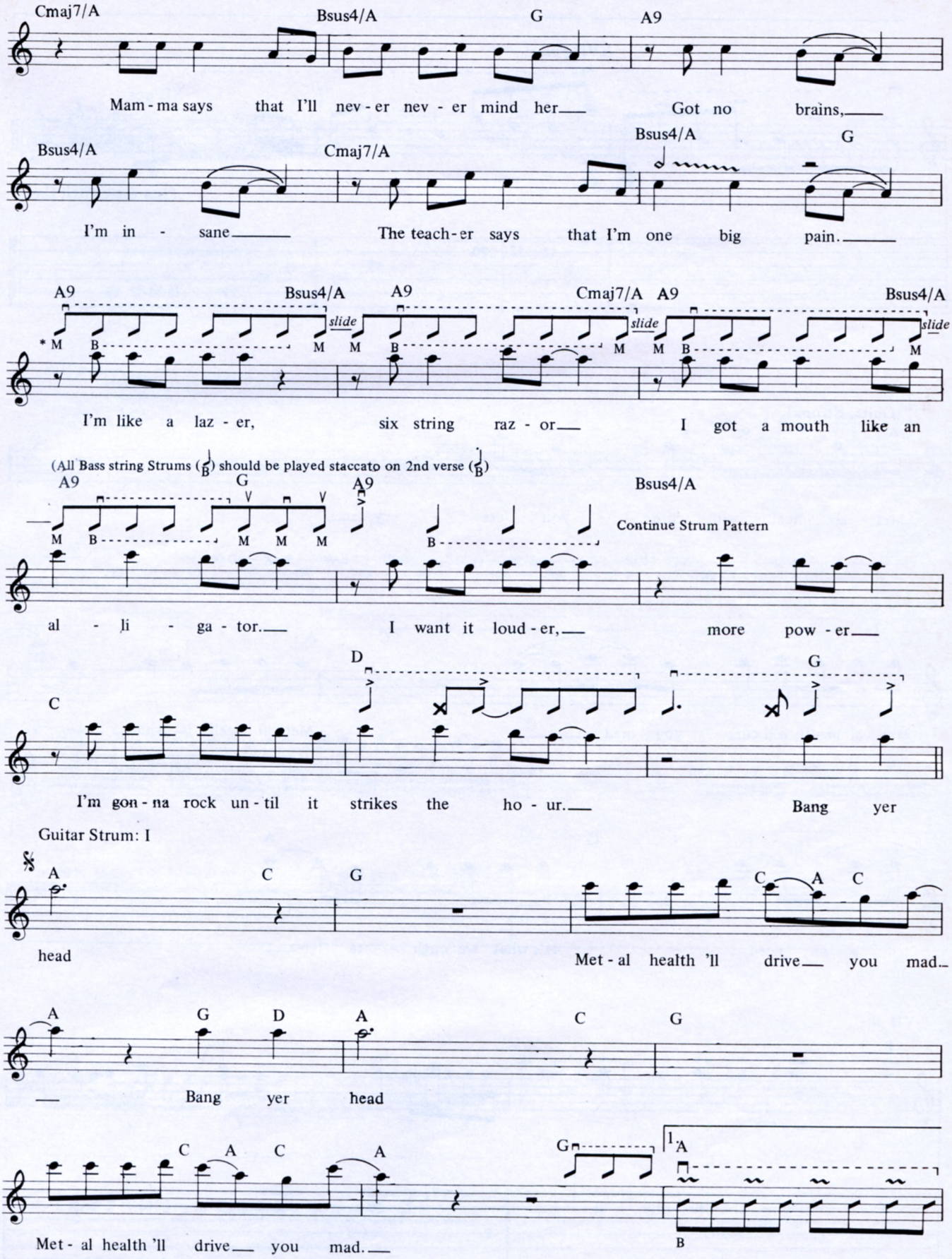
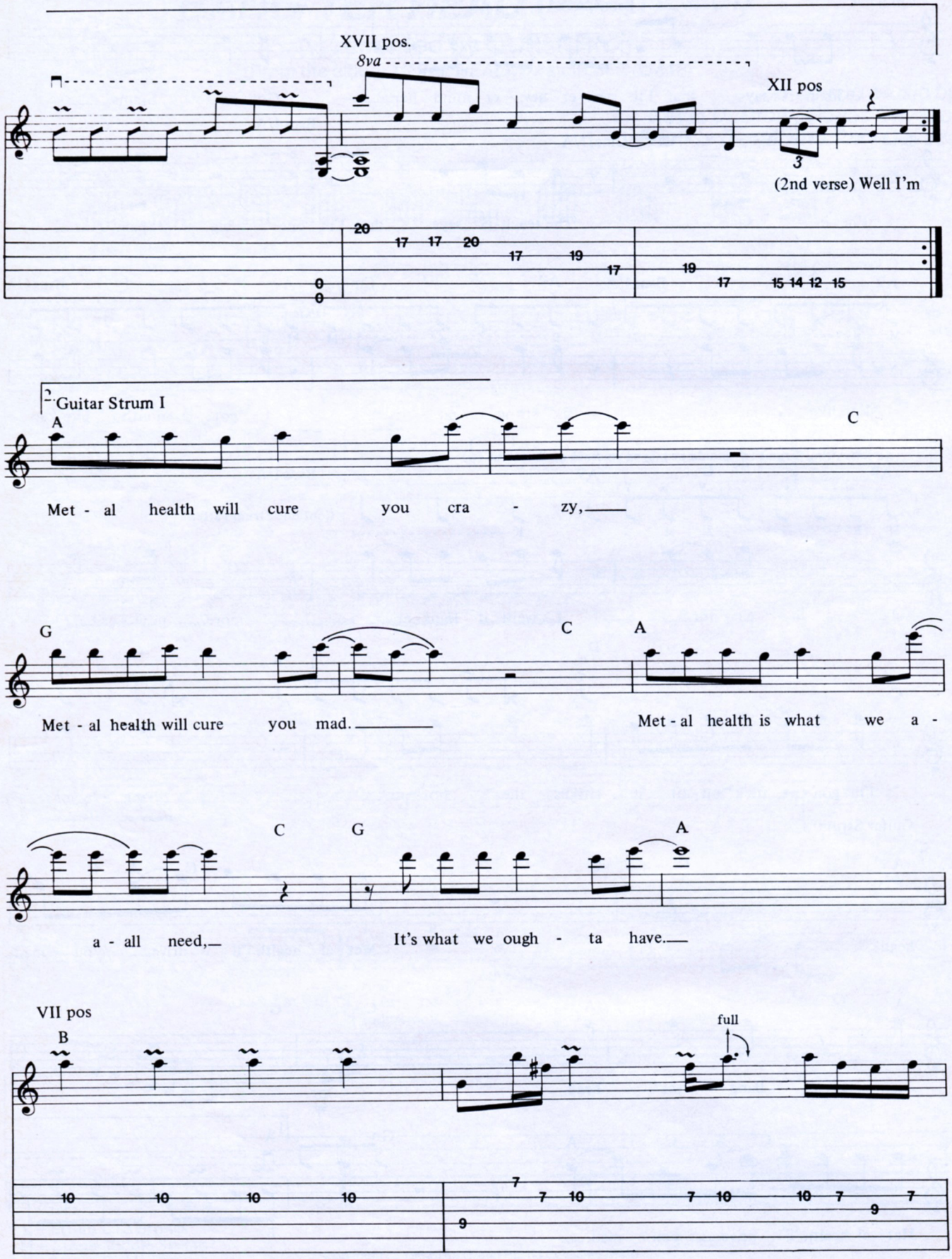
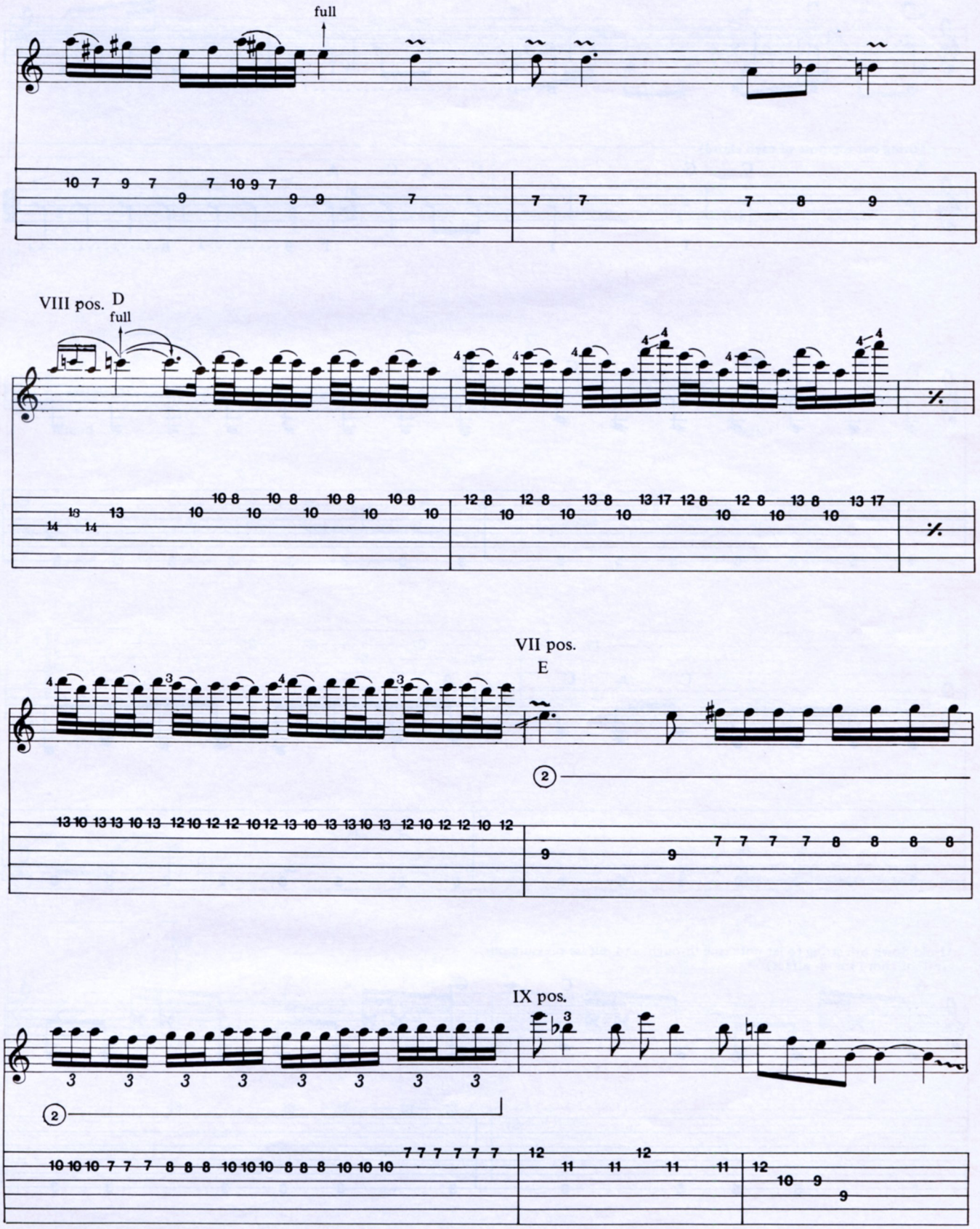
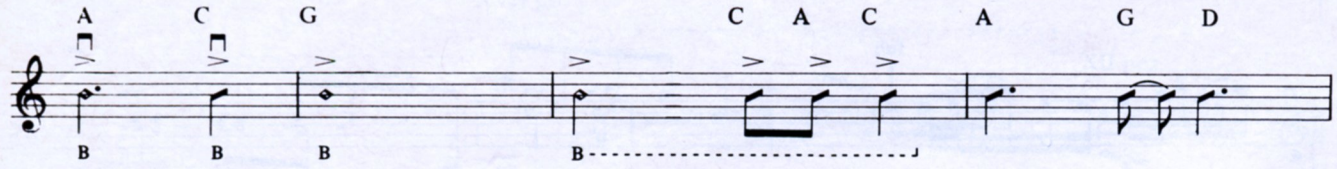


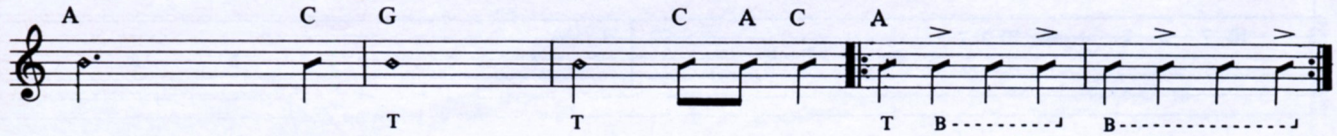
*M = Strum middle strings of chord

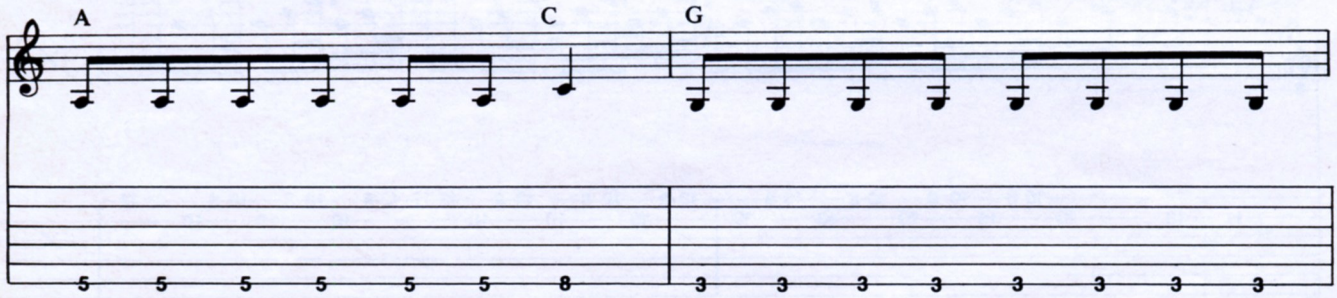

XVII pos.
8va
XII pos
(2nd verse) Well I'm
Guitar Strum I
A
C
Met - al health will cure you cra - zy,
G
C
A
Met - al health will cure you mad.
Met - al health is what we a -
C
G
A
a - all need,
It's what we ough - ta have.
VII pos
B
full

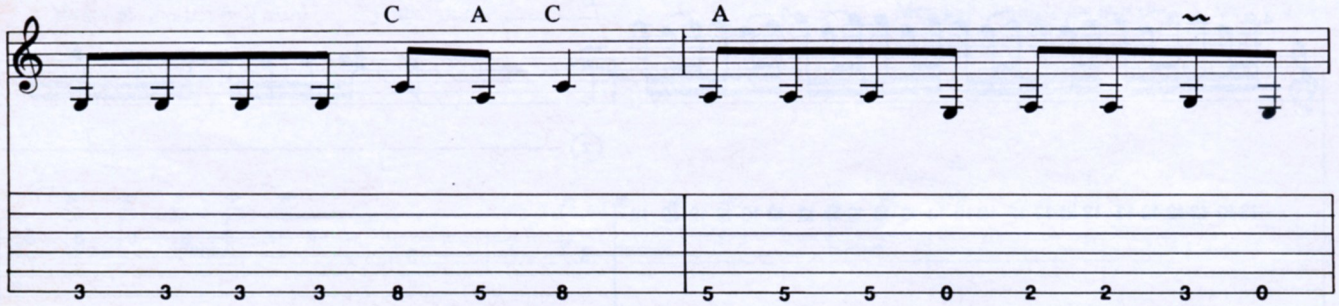

full
VIII pos.
D
full
VII pos.
E
IX pos.



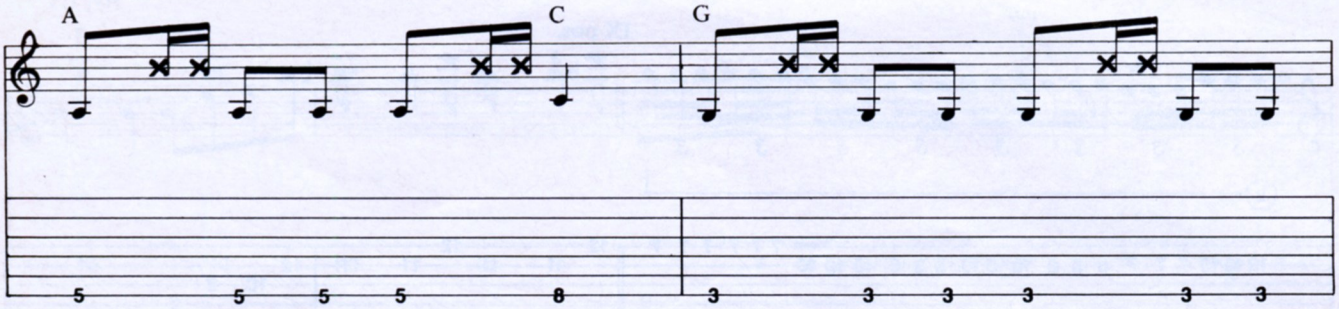
(Bring out top note of each chord)

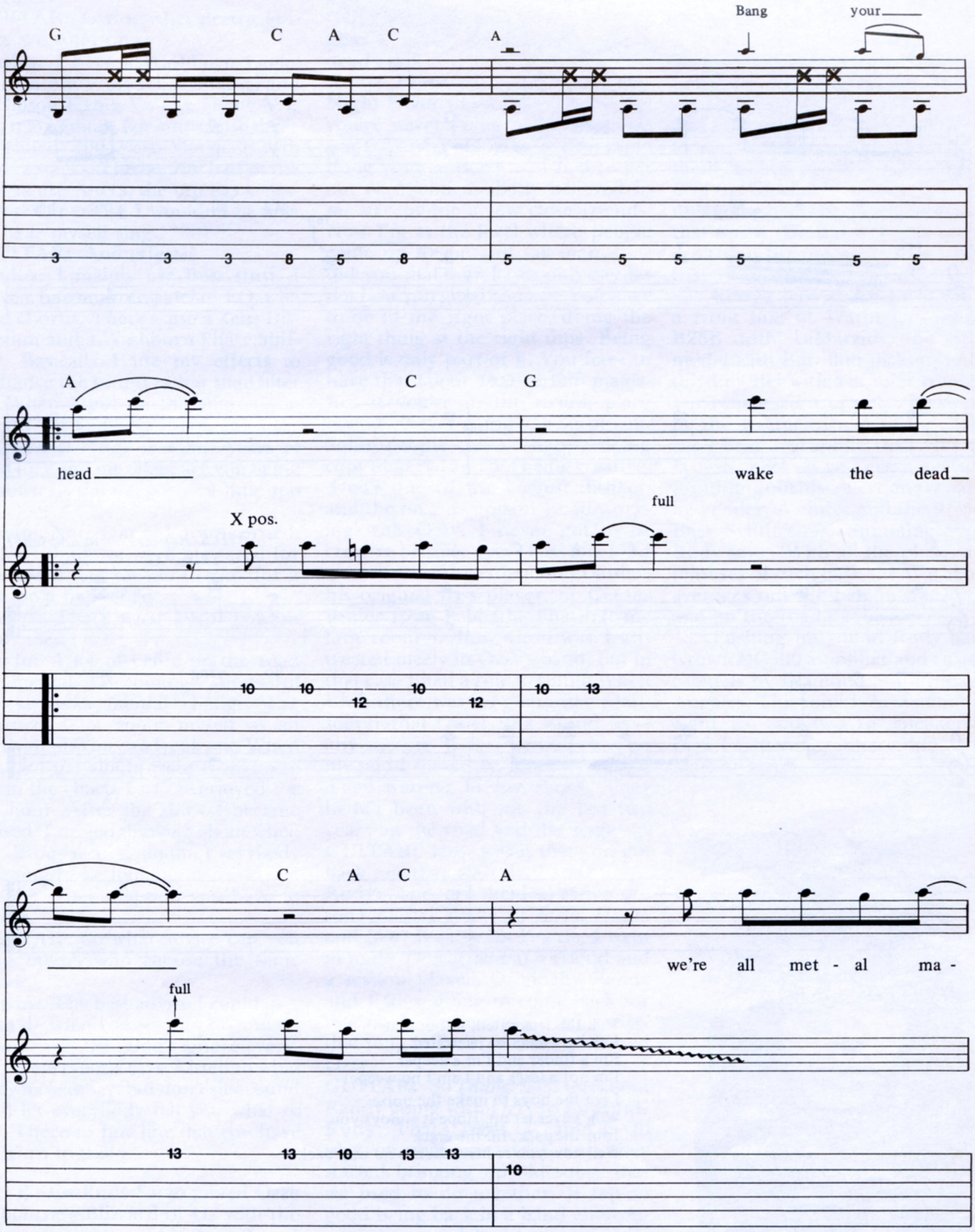


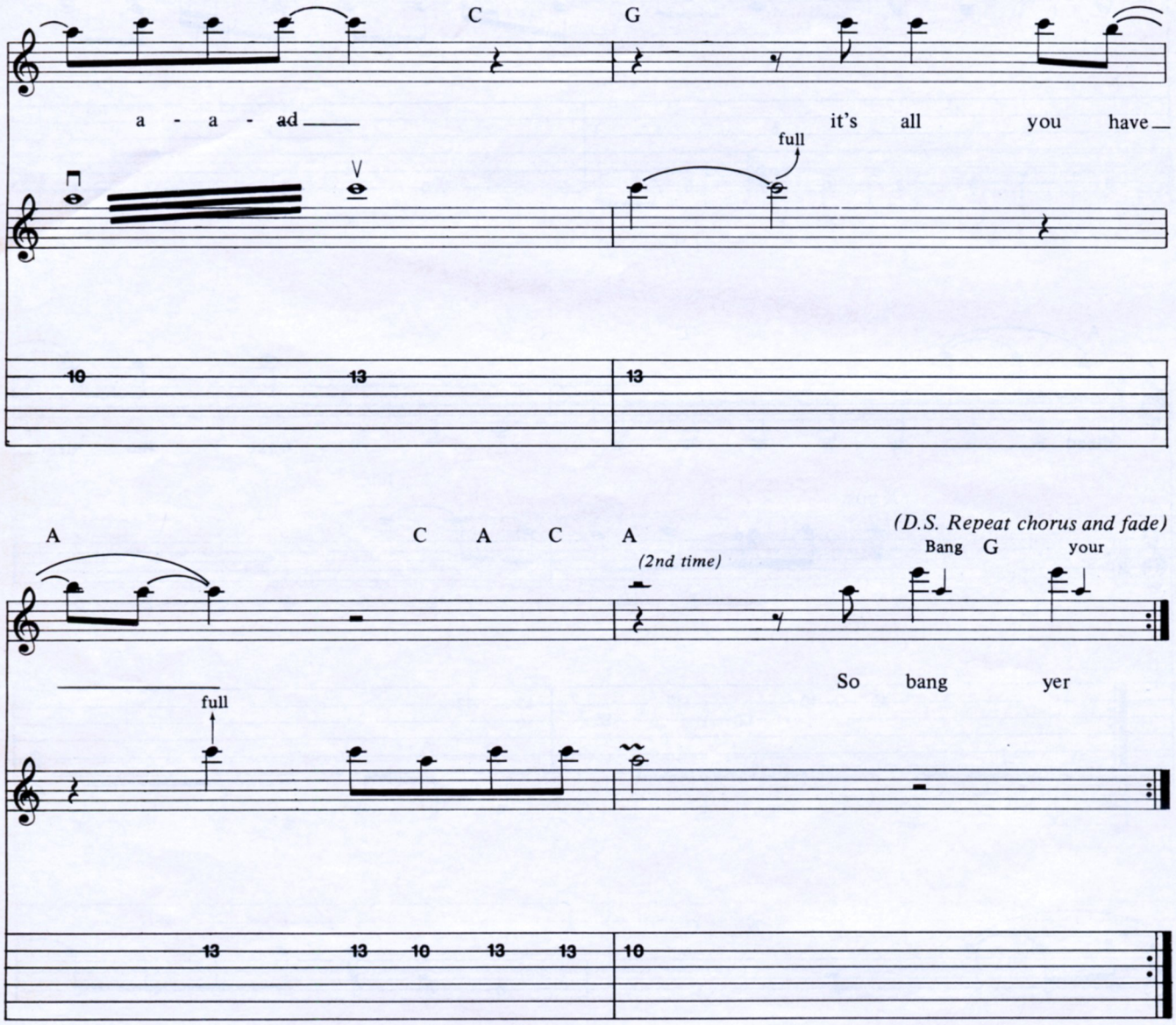




(Hold down 6th string to let note ring through, and release pressure on rest of chord for ✕ effect)




G C A C A
Bang your
3 3 3 8 5 8 5 5 5 5 5 5
A C G
head
wake the dead
X pos.
full
10 10 12 10 12 10 13
C A C A
we're all met - al ma -
full
13 13 10 13 13 10



2. Well I'm frustrated, not outdated
I really wanna be overrated
I'm a finder and I'm a keeper
I'm not a loser and I ain't no weeper

I got the boys to make the noize
Won't ever let up, Hope it annoys you
Join the pack, fill the crack
Well now you're here, there's no way back

Continued from page 51
that I got real demanding with the engineer.

GUITAR: Carlos, what electric guitars are you using?

Carlos: I have a Washburn Eagle, and an A20V model, a Charvel and a Gibson Flying V. The Flying V is my main guitar. For amps I use three modified 100 watt Marshalls with 4 × 12 stacks. The bottom half of the stacks use Altecs, the top has Celestions. Otherwise I wouldn't be able to hear myself sing.

GUITAR: And effects?

Carlos: I mainly use Boss stuff. I have a harmonizer, a delay, EQ, wha and chorus. There's also a Zeus Distortion and a Washburn Phase Shifter. Basically I use my effects to enhance the sound rather than alter it. When I put on the chorus you might not know it's there.

GUITAR: After so many years of bad luck and mistakes, are you being thrown in the deep end a little too quickly?

Kevin: Not as far as I'm concerned. I don't think we were prepared for the speed, but we were ready for it in case it happened.

Carlos: That's what keeps you on your toes.

Kevin: A lot of being on the road is mental. Becoming successful quickly is a mental change. I've learned a lot about myself as an individual. You can freak out. When I heard the album went from 25 to 22 in the charts I was overjoyed for an hour. After the show I became scared. I started thinking about when we do our second album. Everybody is going to be looking at it heavily. It's a mental adaption you have to make.

GUITAR: So what advice can you give others who choose the same road?

Kevin: The best advice I could give is to do what you want to do and do it your way. But don't ignore everything everybody says. Listen to what they have to say, but don't sit around and let everybody tell you what to do. There's a fine line that you have to learn to tread.

Bassist Rudy Sarzo joined Ozzy Osbourne's Blizzard of Oz with the encouragement of his friend and fellow ex-Quiet Rioter, Randy Rhoads. After recording **Speak of the Devil**, Rudy rejoined the band in the studio and decided to become a permanent member.

GUITAR: Did you have a backup plan if music turned out to be a dead end?

Rudy: Do you remember **Saturday Night Fever** when they tell the guy you're never going to be what you want? You're going to be the same thing your father was. I had to get out of Miami. Nobody believed in me except for a few close friends. Now I'm at the level where people come up to me and say man, how did you make it? I can only say it's not how you good you are. You have to be in the right place, doing the right thing at the right time. Being good is only part of it. You have to have that talent, that certain magic. But if you're in the wrong place nobody is ever going to hear of you. Some people can be happy doing copy material and not being creative. That's one of my biggest dislikes, and the only complaint I had working with Ozzy. I never got to be creative because every bass line I did was recorded by either Bob Daisley, his original bass player, or Geezer Butler from Sabbath. That left me little room to show who I was. I was treated nicely in Ozzy's band, but in that case I had a role to fulfill. When I left there was no guarantee whatsoever that Quiet Riot would have any success. A few people close to me said I was crazy. I knew I wasn't. They weren't in my shoes. They hadn't been with me the last two years on the road and the stage.

GUITAR: How was it that you got back together with the band?

Rudy: They got the deal with a two song master demo of *Metal Health* and *Don't Want to Let You Go.* I went in to do *Thunderbird* as a friend and a session player. Originally Randy and I were going to come back for that track. Kevin and I used to play that song in DuBrow before I joined Ozzy.

GUITAR: So *Thunderbird* was about Randy going with Ozzy to England?

Rudy: That's right. I came in to play on that one track and they started bringing up old songs that we used to do together. It felt so good being back in a band environment because I had become totally calloused after Randy's accident. I would just get up there and go through the motions. I had become a machine, and Quiet Riot brought me back to life.

GUITAR: And you finally got a chance to play Rudy Sarzo.

Rudy: I played everything very safely on this first album. First of all, I was still with Ozzy at the time, and as a session player I didn't want to run up studio time. It was like them asking me if I remembered *Let's Get Crazy.* We spent a few minutes going over the chords and bang, that was it. We did it in one take. I can't wait for the next album, after that I will have no excuses.

Rudy's bass collection includes a front line of Washburns with a B28B with DiMarzios, the SB40 model with Bartolini pickups and a third model with a Kahler tremelo. For rehearsals and solos, he swears by the Kramer Duke saying, "You can't beat a graphite neck. It's the fastest neck I've ever played." Rounding out his collection are basses by Fender, Alembic and the Roland Bass Synthesizer. Summing it up Rudy says, "With all the pluses and minuses of each bass, the Washburn averages out the best in the studio and on the road."

Pushing his sound Rudy has a Crown DC300 amplifier and custom cabinets by Diamond Sound in Los Angeles. This mini P.A. system uses eight 15″ and two 18″ speakers, a PQ3 Furman Parametric EQ and a Zeus mixer. ■

Tablature Explanation see pg. 94

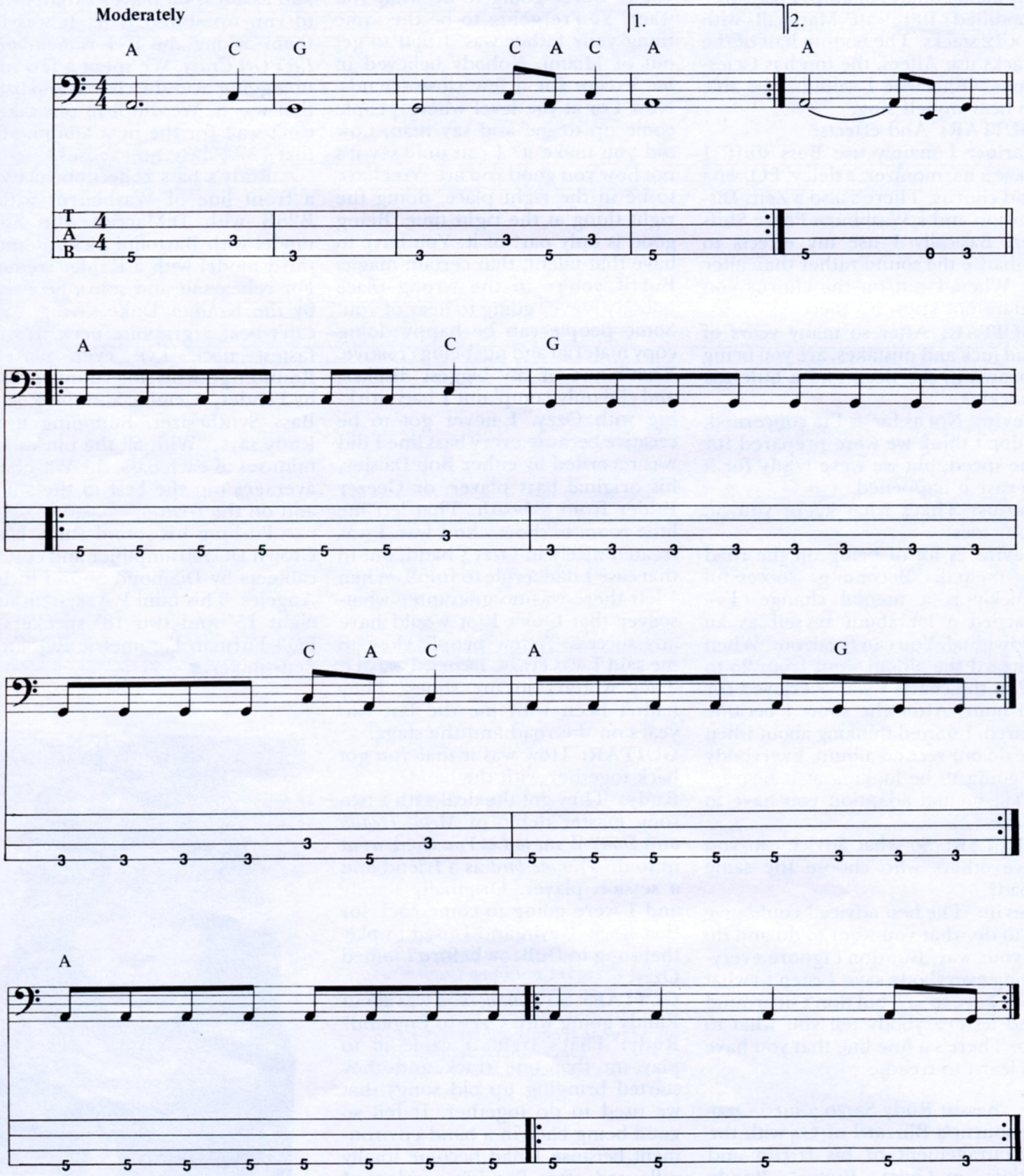
Bass Lines for

BANG YER HEAD (Metal Health)

As recorded by QUIET RIOT

(From the album *METAL HEALTH*/Pasha BFZ 38443)

Words and Music by
Kevin DuBrow, Carlos Cavazo,
Frankie Banali and Tony Cavazo



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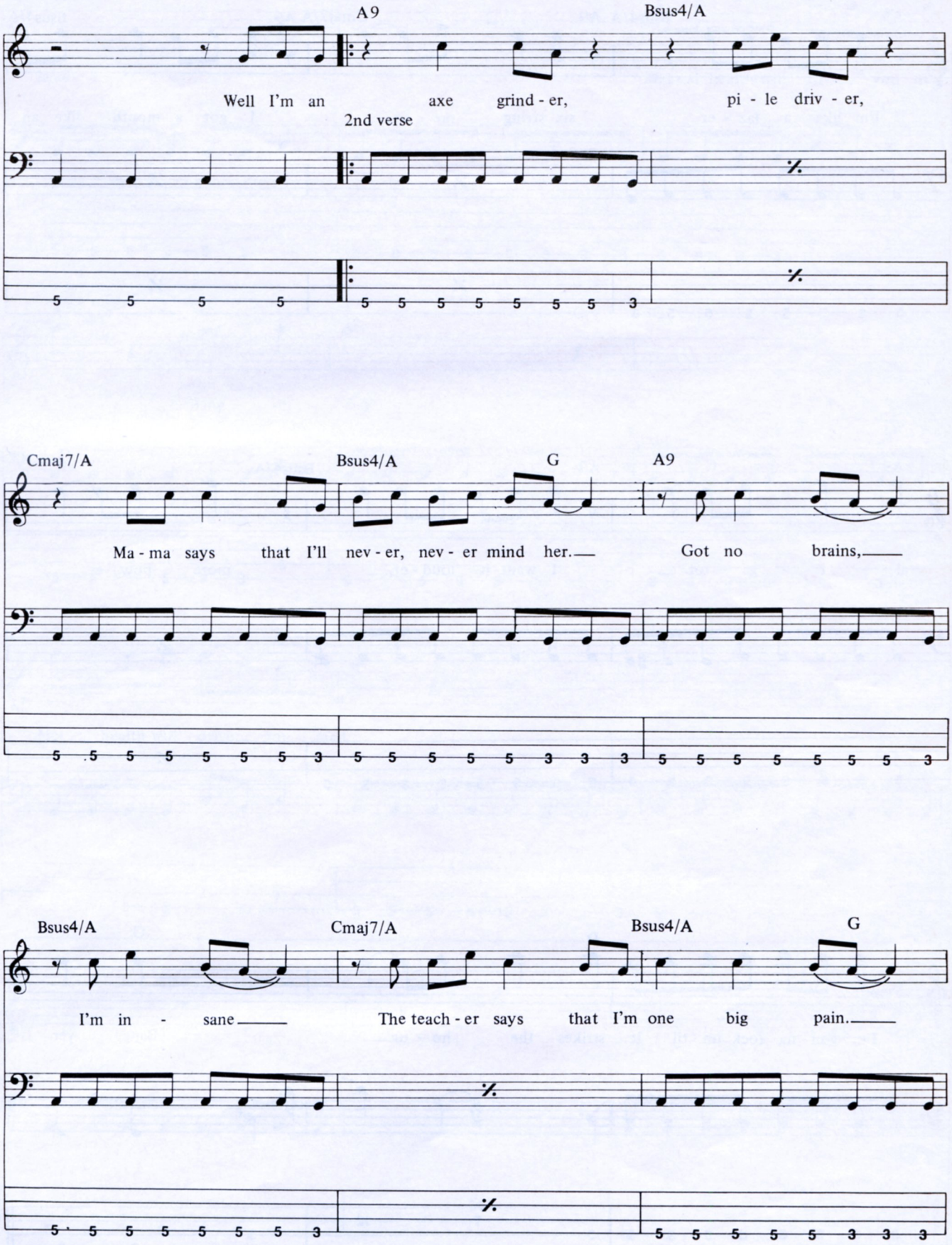
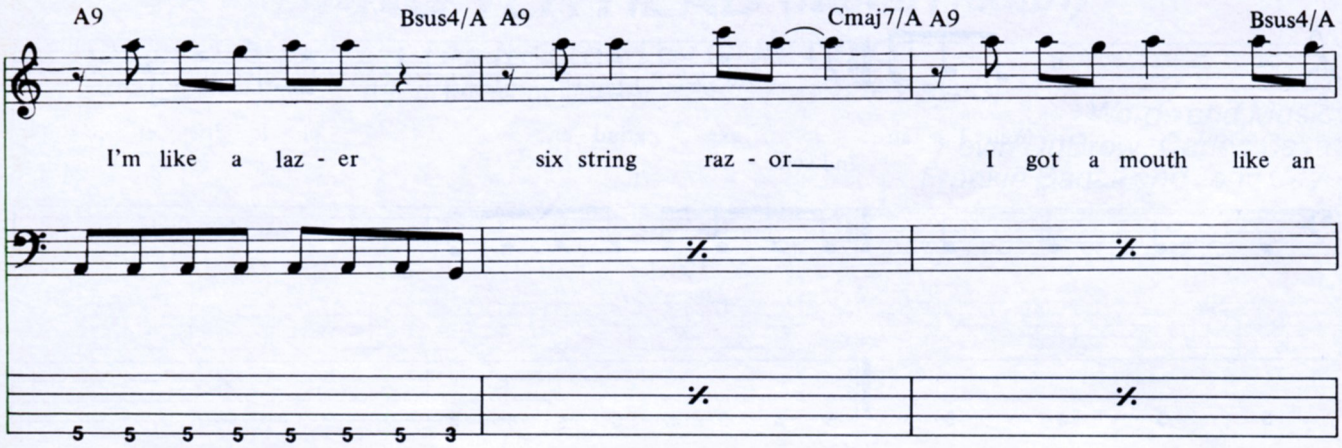
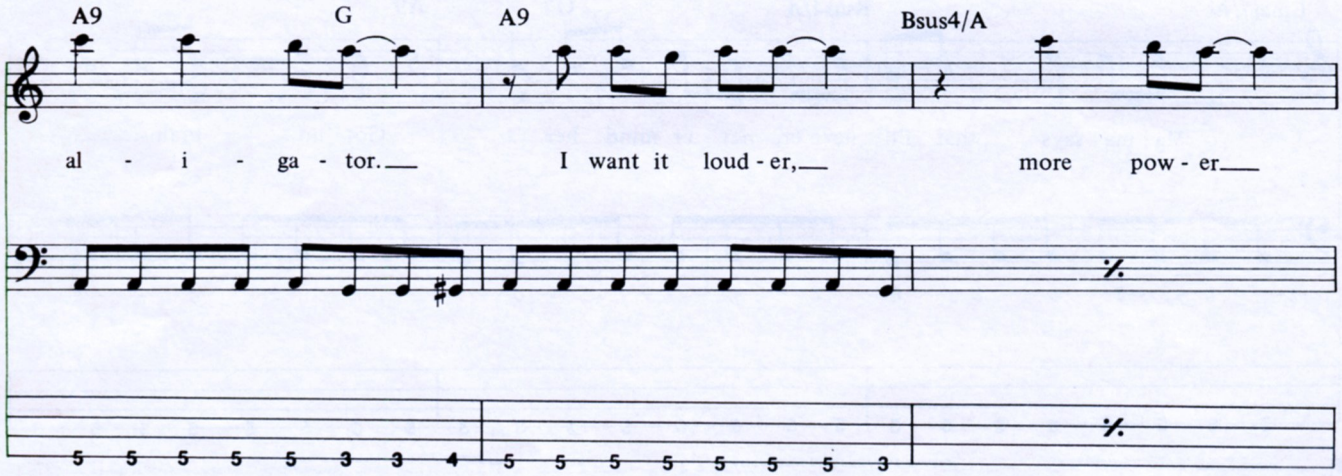
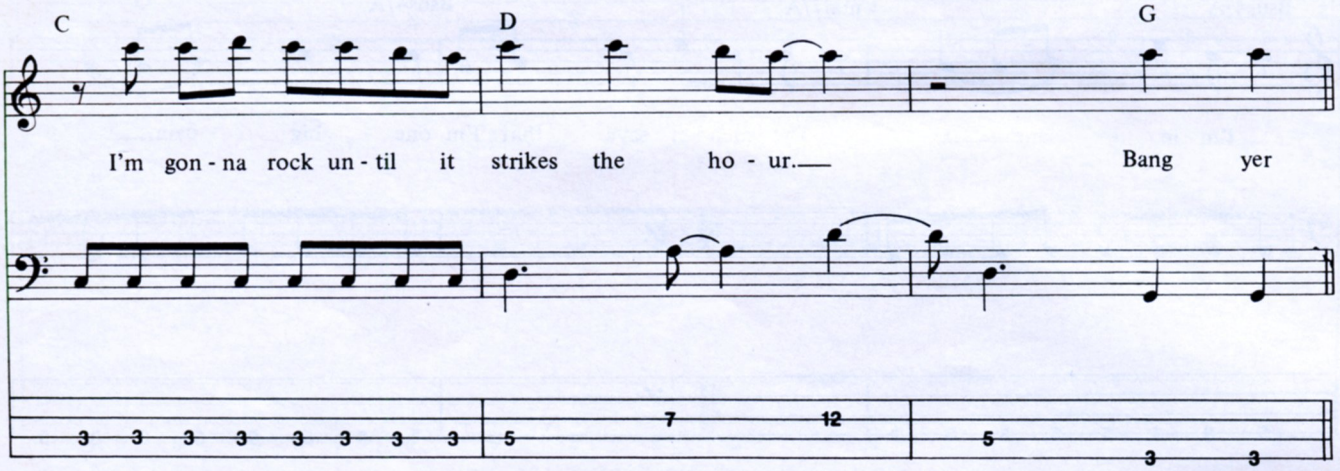
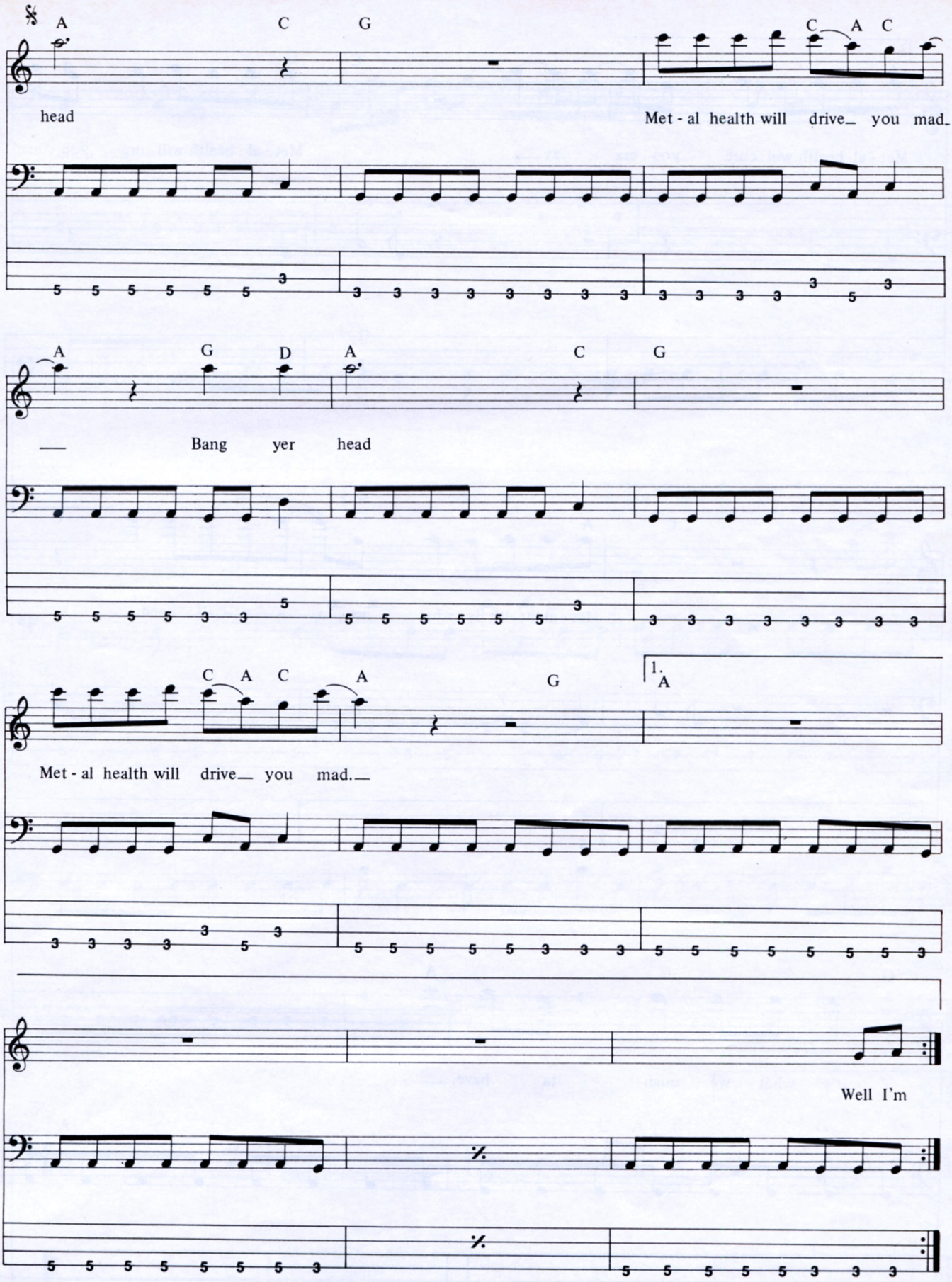
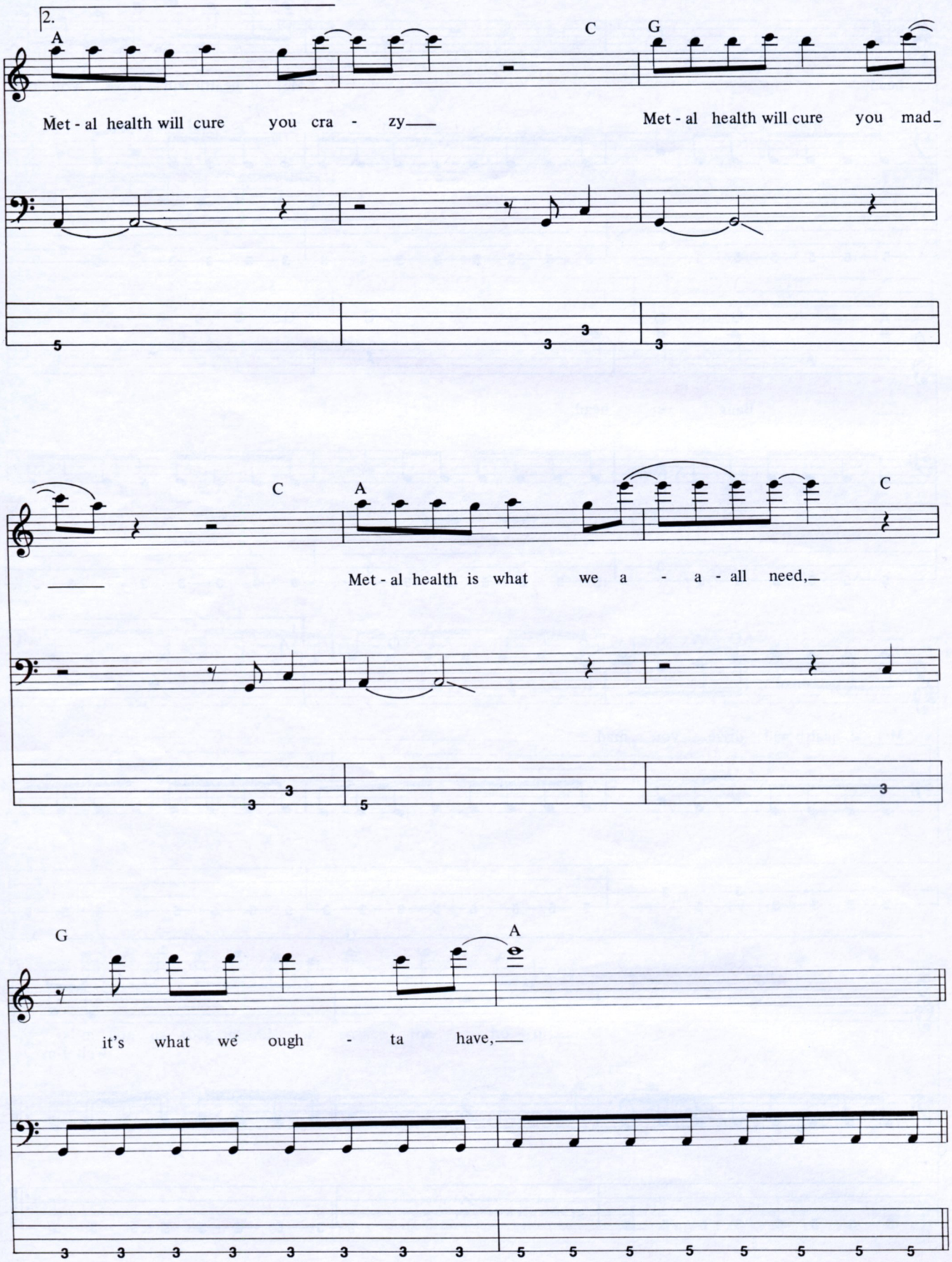

A9
Bsus4/A
Well I'm an axe grind - er, pi - le driv - er,
2nd verse
Cmaj7/A
Bsus4/A
G
A9
Ma - ma says that I'll nev - er, nev - er mind her. Got no brains,
Bsus4/A
Cmaj7/A
Bsus4/A
G
I'm in - sane The teach - er says that I'm one big pain.

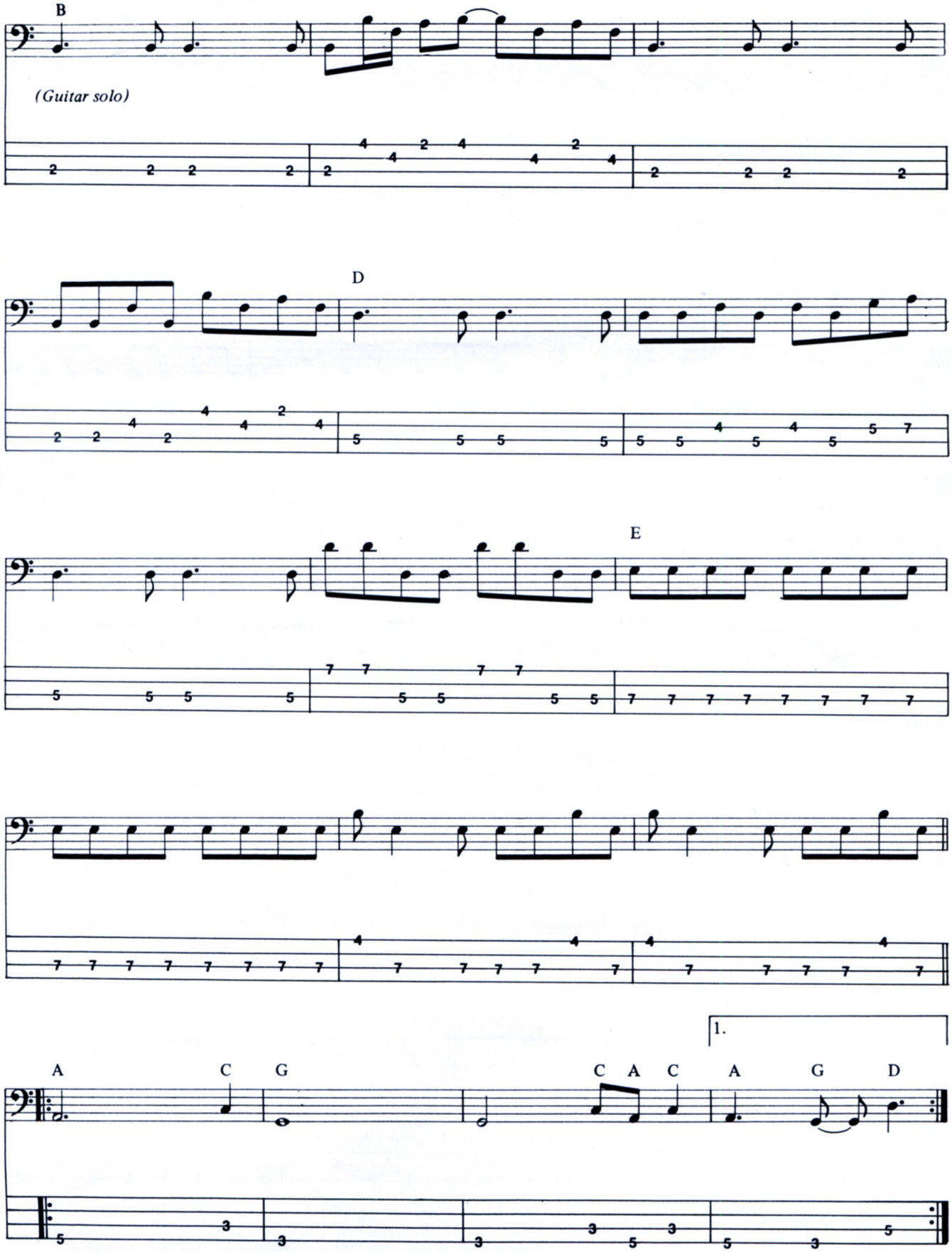

A9
Bsus4/A A9
Cmaj7/A A9
Bsus4/A
I'm like a laz - er six string raz - or___ I got a mouth like an
5 5 5 5 5 5 5 3

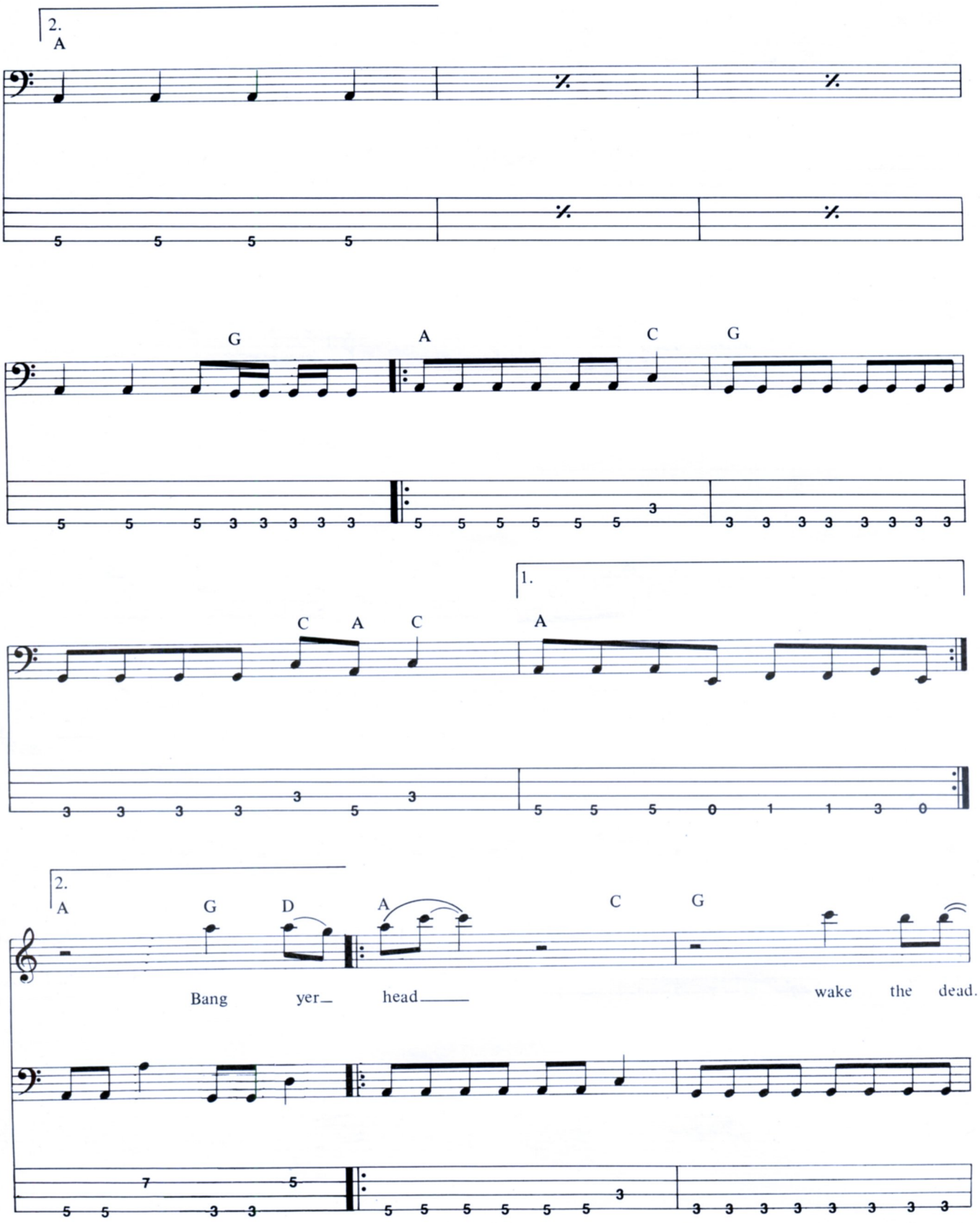

A9
G
A9
Bsus4/A
al - i - ga - tor.___ I want it loud - er,___ more pow - er___
5 5 5 5 5 3 3 4 5 5 5 5 5 5 5 3

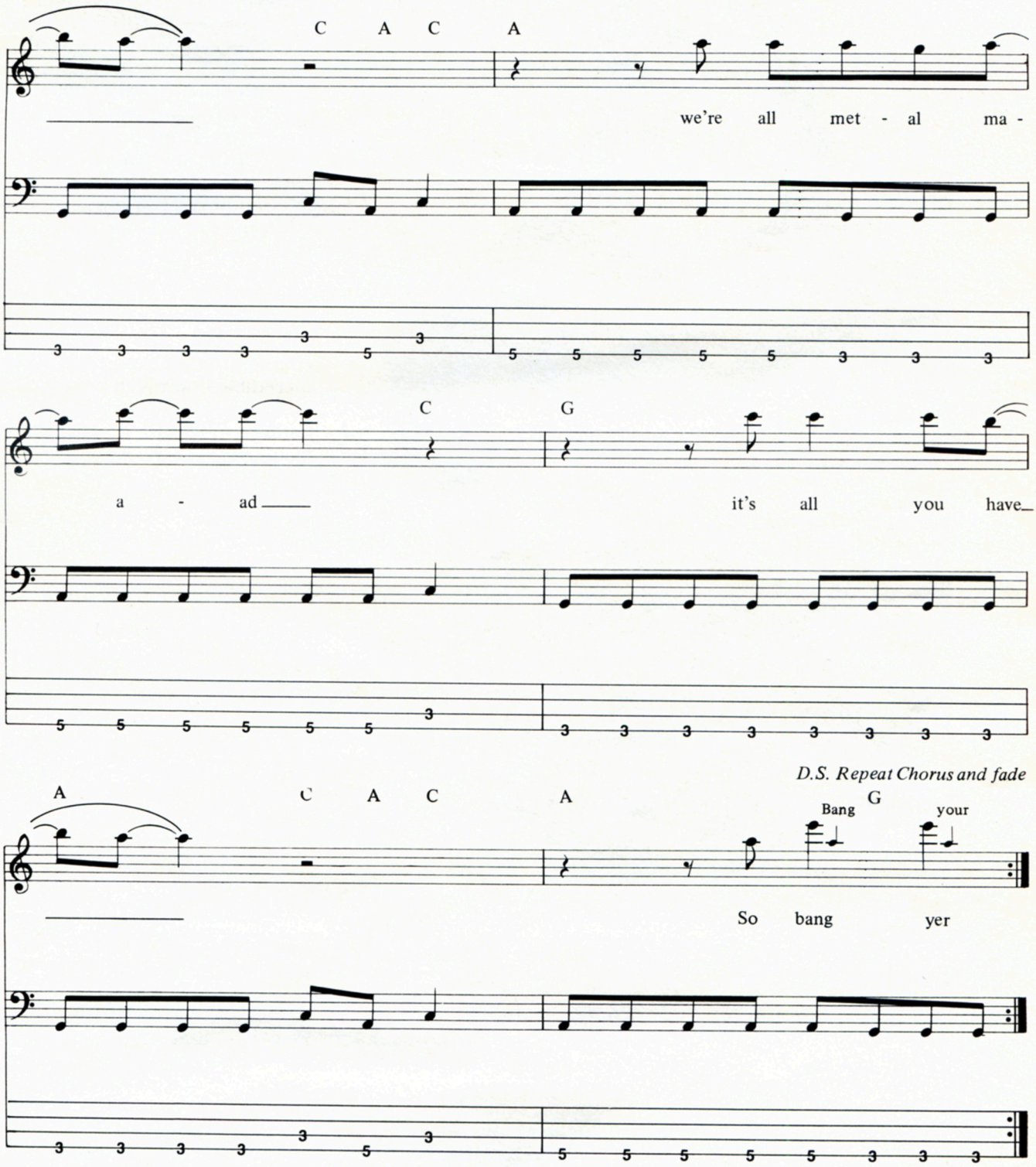

C
D
G
I'm gon - na rock un - til it strikes the ho - ur.___ Bang yer
3 3 3 3 3 3 3 3 5 7 12 5 3 3


A C G C A C
head
Met - al health will drive you mad.
A G D A C G
Bang yer head
C A C A G
1. A
Met - al health will drive you mad.
Well I'm


2.
A
C
G
Met - al health will cure you cra - zy
Met - al health will cure you mad
C
A
C
Met - al health is what we a - a - all need,
G
A
it's what we ough - ta have,


B
(Guitar solo)
D
E
1.
A C G C A C A G D


2.
A
G
A
C
G
C
A
C
1.
A
2.
A
G
D
A
C
G
Bang
yer
head
wake
the
dead.



2. Well I'm frustrated, not outdated
I really wanna be overrated
I'm a finder and I'm a keeper
I'm not a loser and I ain't no weeper

I got the boys to make the noize
Won't ever let up, Hope it annoys you
Join the pack, fill the crack
Well now you're here, there's no way back

Continued from page 33

me to gigs in his little Citroen, with all my equipment inside and me finding enough space to travel with him.

Guitar: What were your early bands like?

Michael: The first group was called the Enovates, when I was 11, and the second one was Cry, which was later called Cry Express. That was when I was between 13 and 15. In the next group, Copernicus, Klaus Meine was the singer and then we both joined the Scorpions.

Guitar: What are your recollections of the Scorpions early days?

Michael: It was a hard time because we had to do everything ourselves and management wasn't allowed in Germany. You had to do everything yourself. But even though it was hard, it was fun. Though if I look back now I wouldn't do it again.

Guitar: Was there ever any rivalry between you and your brother?

Michael: Not from my side. I don't know if there was from Rudy's. He was learning how to handle a group and I suppose that's his forte. He started the Scorpions when he was 17-years-old and he carried on, never giving up. His aim was to carry on with them until they made it and longer. I was the individual and my aim was to be one of the best guitarists in the world. So we had different goals, but there wasn't any competition.

Guitar: Didn't Rudolph first get you into playing Flying V's?

Michael: Yes, when I was 16 there was a gig we played and I broke a string. Because Rudy played rhythm and I played lead, I gave him my Les Paul, so he played with five strings, and he gave me his Flying V. I was playing with a 100 watt amp and he was using a 50. So I just took his whole lot on my side and said 'There's no way you're getting that back Rudy. That's it for me.' I liked that sound and I've kept it ever since.

Guitar: How do you look back on the first Scorpions Lp **Lonesome Crow?**

Michael: Well, I was 16 and we did it in seven days with Conny Plank producing. In fact I listened to it a couple of months ago and it's quite incredible how much people change (Schenker chuckles) . . .

Guitar: Was the story about you being 'stolen' from Scorpions by UFO true?

Michael: Pretty much so. We were supporting UFO and Bernie Marsden (also ex-Whitesnake) was their guitarist at the time. I don't know how true this is but I heard they flushed his passport down the toilet or hid it and the road crew had to go back to England from Germany to get him. All of a sudden there was this gig and we were the opening band for them. We did the soundcheck and then they came in, just the three of them—Pete Way (bassist), Phil Mogg (singer) and Andy Parker (drummer) and no guitarist!

They looked at us and said 'There's no way that this show can happen, unless —' and maybe they did this on purpose because we had played together before —' unless we can have Michael do 45 minutes with the Scorpions and then do the headline show with us.' They suggested I go to the bathroom with Pete Way and learn the songs between sets. This was about 10 minutes before opening and people were already waiting outside. Anyway, I played the gig and then joined them.

Guitar: Was it an instant decision to join them?

Michael: Yes, I think I went like that (clicks thumb) . . . straight away. Germany was too difficult and it was hard to explain that to my brother. I'm sure it hurt him when I left but we came to an agreement that I would help them on their next album **(Fly to the Rainbow)** but then

Ebet Roberts

UFO weren't happy about that. So there were a few arguments, but anyway, the Scorpions have made it now.

Guitar: How do you look back on your time spent with UFO?

Michael: If I listen to the albums, I think it was very much a case of bad timing. If, say, **Phenomenon** had come out in the last few years then that would have been it with the right producer. UFO could have been like a Def Leppard. A good example is the song *Doctor Doctor,* which came out as a single in Britain in 1974 and sold 18 copies. Then all of a sudden they brought it out a few years ago and it was in the British Top 20. So, I really believe that UFO suffered from bad timing—it was bad luck.

Guitar: What do you consider to be your best playing with UFO?

Michael: Obviously *Rock Bottom,* but I also really liked things like *Born to Lose, Try Me* and *Lipstick Traces*—in fact most of the slower things. There are plenty of fast ones I like—on **Obsession** there was *One More for the Rodeo* and *Ain't No Baby*—but basically I like the romantic slower ones that are a bit spacey. I think there are plenty of fast lead breaks with a set melody and they're on Lps like **Lights Out** and **Obsession.**

Guitar: Have you since found there to be more pressure fronting your own group?

Michael: Well maybe I should have called the group a different name. But I thought since I'd just left UFO and some people probably do remember me, I might as well name it the Michael Schenker Group, so when they go into a record shop they go 'Oh, it's the guy from UFO, who used to play with the Scorpions. I'll buy this album.'

Then I tried to get a band, MSG, where everything was all equal instead of it being the Michael Schenker Group. But the democratic way didn't work out. Everybody was into it, but I was the idiot who was signed. It was easy for them, but there wasn't enough work respect and things went over the top. So I've changed my attitude and now say that it's still the Michael Schenker Group. I learned that 100% democracy doesn't work. There has to be a certain amount, but things need to be sharper than me being 'generous Michael.'

Guitar: After all the changes with band members and management (Michael's had two or three different managers in the last three years) do you feel happier with the way things are now?

Michael: Yes, I'm much more content now that I'm being managed by David Krebs and his whole organization. I believe that he believes in me. He's giving me the confidence to make it, especially in America, where things haven't really taken off yet. When we did those dates with Molly Hatchet we weren't even advertised and nobody knew who was on stage.

It's almost like a fresh start and with Derek St. Holmes (ex-Ted Nugent band) joining the group I think things should work out great.

Guitar: Has it been tough to concentrate on playing guitar with all your recent business problems?

Michael: Oh no, I'd never allow that to happen. Halfway through recording the new album we split from the old management and I learned a lot from that. I've gotten so much sharper against the whole system. I'm not the shy little boy anymore, sitting in the corner saying 'Yes, yes, yes . . .' I'm screaming at the business people and that's the

only way. But I never let business get in the way of my guitar.

Guitar: Do you consider yourself to be one of the 'great guitarists?'

Michael: As I said before, my aim was to be one of the best. I don't believe in 'the best' though—I don't think it exists, because a jazz player can play what I can't. Maybe I can get close to it and a jazz player can get close to what I'm playing. So if you talk about rock guitar, like Eddie Van Halen, maybe he's the best in his own field. Too many people have told me that I am one of the best and you can't say it to yourself. There's no way you can, because you don't know where you stand. You hear yourself playing every day and you can't be objective.

Guitar: How do you react when people tell you you're one of the best?

Michael: I think it's a nice compliment.

Guitar: Does playing the guitar still excite you as much as it did when you first started?

Michael: Not so much, of course—but in a different way, yes. You see, when you start it's like you discover a new world. And it's so exciting it's incredible. But when you go through all the ups and downs of this business you find a different excitement. Now, I like to practice with a group—before I was a loner—and I have fun with that. That's the excitement for me now.

Guitar: How important is the guitar solo as far as you're concerned?

Michael: Oh it's important and it's funny because on the new album it's the first time I've played all the lead breaks in one go. I don't know if people are aware but guitarists tend to record seven to ten lead breaks and then switch the best bits together. I've done that in the past and then when I'm on stage I'll play around them. But this Lp is the first one where each solo is actually done in one go.

And it's more yourself that way than it is if you click them together. And I'm proud that I've finally managed to do it the spontaneous way. And I'll continue to do so, because once you achieve that you can sit back and go 'Hey, this is me!'

Guitar: Do you consider yourself to be an original player?

Michael: I would say yes, because I've heard too many people actually playing like me from the new wave heavy metal groups, or whatever you call them.

Guitar: What do you feel is unique about your style?

Michael: I think I've got a natural taste, which is melodic and kind of easy to understand. And, once in a while, there are things like *Try Me* which can go under your skin and give you goose pimples when you listen to them. That's a slow song but at the same time I believe that I can play fast and still put in a lot of melody.

Guitar: Is melody the key factor in your approach?

Michael: Yes, it's the taste. I actually feel like I'm saying something. When I play a lead break on stage or in the studio I'm gone. If I get tapped on my shoulder all of a sudden I almost get on edge because I'm in a different world.

Guitar: How interested are you in success?

Michael: Well, fame is something I hate . . .

Guitar: But didn't you say that you wanted to be recognized as one of the best guitar players in the world?

Michael: I had no idea that I might be one. I never thought about fame. Never. I just wanted to be one of the best, which was a completely different thing. It was for my own satisfaction and it also had something to do with Gaby, who is still my wife, even though we are separated.

When I was 16 I said to her 'Look, nothing is impossible. I can make a million Deutschmarks right now if I want! I can be the best guitarist in the world if I want to be.' And she went 'Ha, ha, ha . . .' and that was it. She was actually making me angry and it drove me like a rocket to practice eight hours a day.

'I'll show you!' is what I said.

Michael Schenker has more than proven his point. *Continued on page 95*

NEW PRODUCTS

Bass

The Warlock II Bass has a mahogany body and neck. It features the B. C. Rich one piece thru the body neck with rosewood fingerboard and mother of pearl dot inlay. Electronics include one volume, one tone, preamp on-off and preamp volume. The Warlock II is dressed with a Badass bridge and four chrome plated machines as well as black anodised aluminum truss rod cover. The body is bound in white and available in all B. C. Rich custom covers.

B. C. Rich
P.O. Box 60119
Los Angeles, Ca 90060
(213)-222-8167

Effects

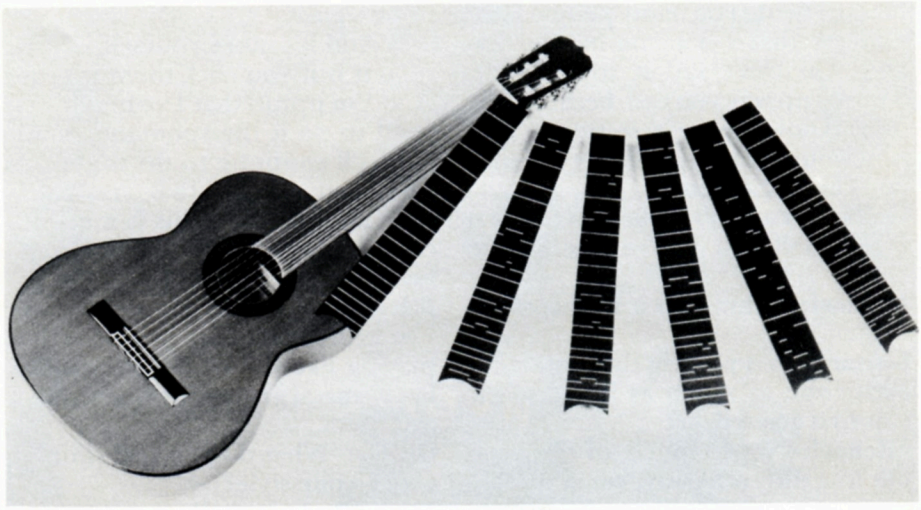
Deltalab announces the introduction of the EFFECTRON™II series, which consists of three models, the ADM-64, ADM-256 and the ADM-1024. Suggested retail prices are $299, $499 and $599 respectively. The ADM-64 provides three full octaves of flanging. It also includes an internal envelope follower. Doubling and short echoes ranging from 16ms to 64ms allow you the freedom to creative various multitrack effects.

Deltalab Research, Inc.
19 Alpha Road
Chelmsford, Mass. 01824

Amplifier

Ampeg has added the V7SC to its "V" series of tube amplifiers. Features include remote switching for each channel and reverb, EQ Shift, Mid boost, a master volume with separate pre/post volume control, Celestion speakers, 100 watts, and removable casters.

Music Technology Inc.
105 Fifth Ave.
Garden City Park, N.Y. 11040
(516)-747-7890



Fret Boards

Novatone announces immediate availability of Interchangeable Fingerboards for classical guitar. The product involves a patented process which allows the guitar fingerboard to be changed in a matter of seconds. This enables the guitarist to play in an enormous variety of temperaments and cultural scale systems.

Novatone
51 E. Lowe
Fairfield, Iowa 52556
(515)-472-3181

Headphone Amp

The Boss HA-5 Play Bus Headphone Amp brings portable convenience together with an unprecedented amount of features. The HA-5 can be interfaced with a cassette player or rhythm machine for practice with accompaniment. Two musicians can also hook up and play together. Built-in features include a symmetrical Overdrive circuit, a full Stereo Chorus with adjustable Rate and Depth and a 35m Sec. stereo short delay for a doubling effect. There are also individual bass and treble controls. The HA-5 can be used as a performance preamp by connecting it between the instrument and the amp. A fast-response noise reduction circuit is built-in to insure clean clear sound. Retail price is $180.

RolandCorp US
7200 Dominion Circle
Los Angeles, CA, 90040
(213)-685-5141

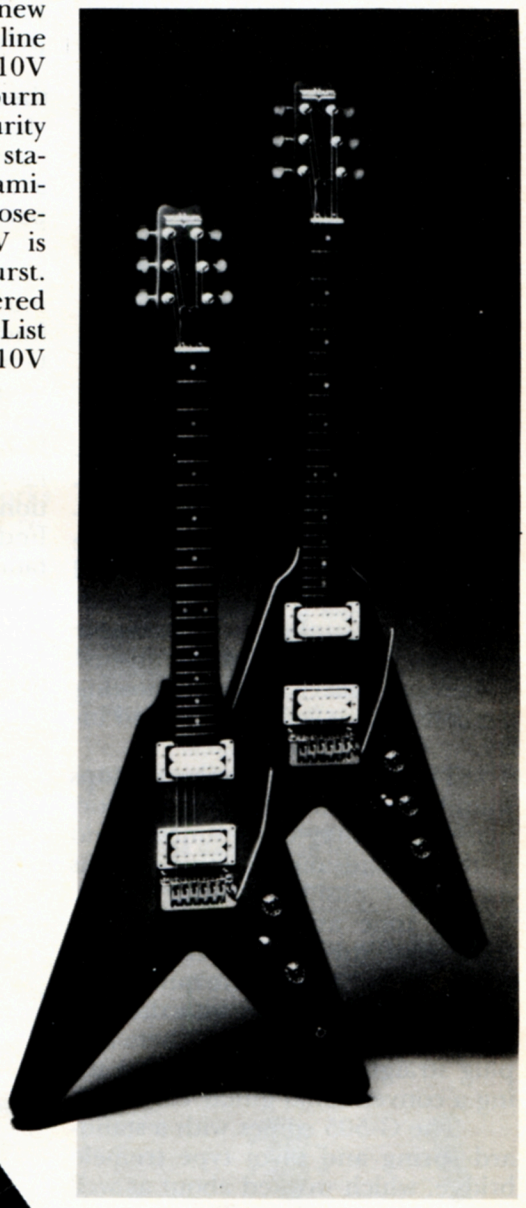
Guitars

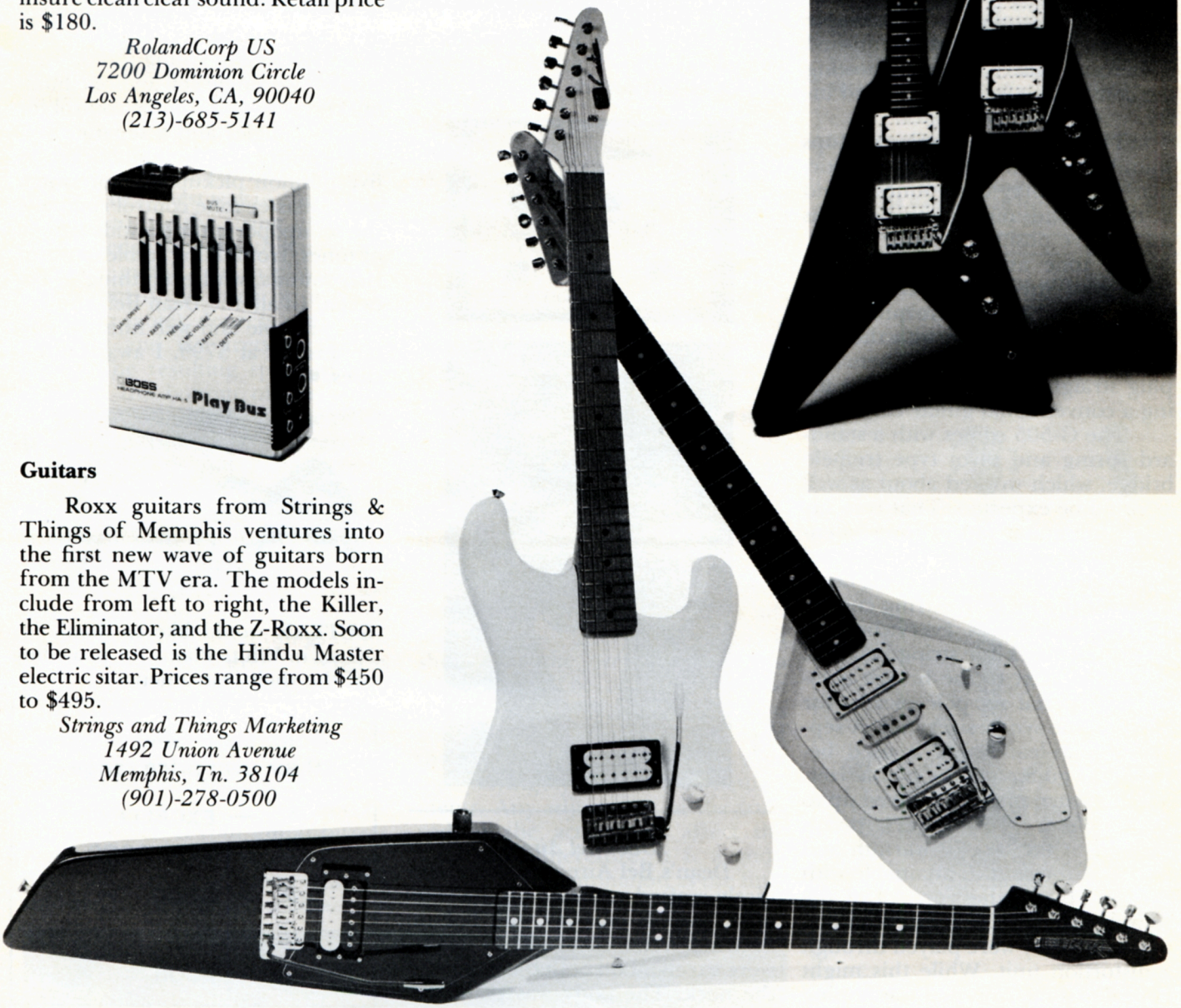
Roxx guitars from Strings & Things of Memphis ventures into the first new wave of guitars born from the MTV era. The models include from left to right, the Killer, the Eliminator, and the Z-Roxx. Soon to be released is the Hindu Master electric sitar. Prices range from $450 to $495.

Strings and Things Marketing
1492 Union Avenue
Memphis, Tn. 38104
(901)-278-0500

Washburn welcomes two new Flying Vee's to the tour series line of electrics. The FV-2V and FV-10V come standard with the Washburn Dive Bomber Tremelo, and security Bolt-On System for increased stability. Each has a three piece laminated rock maple neck with a rosewood fingerboard. The FV-2V is available in a deep blue sunburst. The FV-10V is bound and is offered in a metallic candy apple finish. List prices for the FV-2V and FV-10V are $429 and $599 respectively.

Fretted Industries
1415 Waukegan Rd.
Northbrook, IL 60062
(312)-498-3510





ON THE CASE

Barry Lipman

Barry Lipman is an independent luthier, building and repairing guitars at his shop in Scarsdale, N.Y. His credits include working on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

The **Roland G-505** guitar taken alone is a rather nice instrument. However, when combined with the **Roland GR-100** Synthesizer, it promises much more than it delivers. The Strat-type ash body was very well carved and finished with an appealing tobacco sunburst. The maple neck and fingerboard were finished in natural (clear) lacquer, showing the contrasting walnut truss-rod inlay.

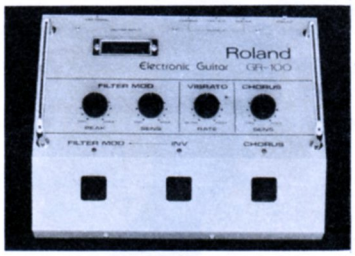
Three single coil pickups sounded extremely "Stratty," particularly the funky duck tones found at the second and fourth positions on the five position selector switch. Master tone and volume controls completed the passive electronics. And although there were quite a few other controls for use with the synthesizer, you could ignore them and plug straight into any amplifier using a conventional guitar cord.

The G-505 comes with a standard spring and pivot type tremelo bridge, which worked about as well as could be expected. That is to say it left the guitar out of tune whenever it was used. The frets played buzz free in all positions on the neck, however the high "E" string cut out on two fret bends everywhere, a major drawback for string benders.

Right next to the bridge is located a special six pole pickup for use with the synthesizer unit. A separate multi-lead cable is used between the guitar and the synthesizer, which in turn must be hooked up to an amplifier. I was very disappointed in the lack of warmth and clarity of the sounds attainable with the GR-100 synthesizer. All of the sounds I was able to create sounded as though they were played through a distortion unit. While this might appeal to some players, I was hoping for a rich and clean sound out of a polyphonic chorus, for example.

The on/off controls for the synthesizer's vibrato were located too close to the treble pickup for my convenience. I found them hard to avoid hitting accidentally when palming the bridge.

The concept of a polyphonic synthesizer for the guitar is very intriguing, unfortunately I do not find the GR-100 very satisfying. The G-505 guitar, however, listing at $925, would make quite an axe by itself. I certainly recommend it as such. I look forward to trying out some more guitar/synthesizer combinations in future reviews, and hope to find some that live up to my expectations. As is, I award the Roland G-505 four out of five cases. For the GR-100, listing at $595, I would say I can't truly rate it as I'm not a technician. But if pressed, a mere two cases will suffice. ■



4

Dean Bel Aire

Dean's Bel Aire guitar is a very nicely crafted variation on the basic offset double cutaway with bolt-on neck and tremelo style. The carvings were excellent on both the body and the neck. The body was painted a metallic silver shaded to black at the edges, while the neck was a contrasting natural maple. The truss rod's adjustment nut was blocked by the neck pickup, rendering it rather difficult to adjust while under full string tension. Fortunately, the sample I received seemed to be in an excellent state of adjustment, playing uniformly well up and down the neck. The frets were smoothly finished and allowed for reasonable note bending all over.

The three-on-a-side peghead design allowed the strings to travel straight from the tuning peg posts over the nut, cutting down on friction and helping the standard spring and pivot type tremelo stay somewhat in tune. I recommend the optional $249 list price Kahler bridge, as it holds a tune flawlessly through any use or abuse.

The pickup configuration consists of two single coil and one humbucker, with one volume control for the two singles and a separate volume control for the humbucker. A five position pickup selector switch and a master tone control complete the set up, permitting a wide variety of tones, from biting treble to warm rich sounds, with everything in between. In all, the Dean Bel Aire is a very playable and well finished guitar. Listing at $799, I award it 4½ cases. ■

4½

GUITAR would like to thank Joy Music in White Plains for providing off the shelf instruments.

Guitars are rated within their own price range.

5 — EXCELLENT
4 — VERY GOOD
3 — GOOD
2 — FAIR
1 — POOR

Send your Guitar Questions to:

GUITAR QUESTIONS

BY BARRY LIPMAN

PO Box 1490 Port Chester, New York 10573

Question: Should the neck of a guitar be perfectly straight?

Answer: Although many people believe that the neck of a guitar should be absolutely straight, this is not the case. The neck should have a slight forward bow, called relief, to allow the strings to vibrate without buzzing. The lighter the strings, the softer the playing style, and the lower the action, the less relief is needed. Heavier strings, harder playing styles and higher actions require more relief. The easiest way to check neck relief is to use the string itself as a straight-edge. Using both hands, and with the guitar held in playing position (not on its back on a workbench or table), depress a string at the first and last frets simultaneously. The resulting space, if any, between the bottom of the string and the tops of the frets, is the relief. This relief should be greatest between the fifth and seventh frets, and should generally not be much more than the diameter of the string itself, although it can vary as mentioned above. If there is no space at all, or if the space is obviously too large, a truss rod adjustment is often all that is needed to set things right. If the unwanted degree of relief is not controllable by the truss rod, such as when it is not in the flexible portion of the neck, fretwork may be needed. In general, if your guitar buzzes a lot near the nut and not at all higher up, there may not be enough relief. If your guitar buzzes high up on the neck and not at all down near the nut, there may be too much. If you are in doubt, a guitar repairman should be able to show you what degree of relief works the best for your own specific requirements.

Question: What does a truss rod do and how does it work?

Answer: The truss rod controls the lengthwise curvature of the neck, to some extent compensating for string tension. I find the most effective type to be the curved kind. These are fixed at one end, threaded at the other, and lie in a curved channel in the neck, with the deepest part of the curve located at the center of the flexible portion of the neck. As they are curved, they tend to straighten when tightened, thereby pulling down at the ends and up at the middle. A good truss rod will affect a noticeable change in neck curvature with as little as an eighth of a turn or so of the adjustment nut. There are several other types of truss rods in use in guitar necks, including double rods and compression rods, but in my experience they do not work as well as the curved type. Although the truss rod's adjustment can affect the action, it should not be used as an action adjustment. The action should be set from the bridge, using the truss rod adjustment to set the relief of the neck to best accommodate your own playing style and action requirements. Any adjustment of the truss rod or the action will affect the intonation, therefore, it is a good idea to set the intonation as the final step in any adjustment. ■

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"When your music demands quality and performance."

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Plugging In *with Elliot Randall*

Elliot Randall is a prominent studio guitarist, based in New York, who has worked with Steely Dan, Ashford & Simpson and Carly Simon.

"OK. Close enough for rock 'n roll." Doesn't this expression mean that what you're hearing sounds like an "old time" rock 'n roll record, like Buddy Holly and the Crickets, the early Beatles or the Chambers Brothers, with a youthful exuberant sound that is more exciting than it is precise? But, this phrase is usually used in a way that drives me crazy ("Niagara Falls! Slowly, I turned . . ."). For years I've heard it from certain snooty be-boppers and classicos who'd say it with contempt for an art form different from theirs.

However, the phrase also has a somewhat different basis. It refers to the lack of precision with which rock 'n roll instruments used to be tuned. Now don't get me wrong—I'm not coming down on earlier rock for its lack of pitch coherence. In fact, I think that the beating coming from ill-tuned instruments added to the tension and excitement.

So why the electronic tuning machine? Well, these days we hear a lot of music that incorporates tones generated by banks of stable electronic oscillators, particularly synthesizers. Being out of tune becomes more apparent when the guitar chord encounters perfect electronic pitch.

5 *Boss TU-12*

What can I say? It's phenomenal. The folks from Boss have done it again with this new high tech addition to their line. I'm real impressed by the simplistic design and overall operating features. I'm so excited about this one that I'm afraid my praises will come out sounding like hype. To put the TU-12's operation into just a few words, you simply plug in, turn on, choose mode of operation (I would choose the chromatic mode) and enjoy "hands-off" tuning. The machine then indicates your pitch three ways at the

same time: 1. The LED at the "note name" lights up and automatically changes with the note you play. 2. A very stable meter indicates your pitch position. 3. The two larger LEDs on the sides of the meter light up together when your pitch is right. It has a built-in microphone and works on batteries or AC. It has an output jack enabling you to keep it hooked up during a performance (although I wouldn't make a practice of it). The TU-12 also has a concert "A" pitch selector from 440-445 cps, a feature I find invaluable in this day and age.

The TU-12 lists for $89.50, and I rate it a well deserved 5 out of 5. Close enough for Mozart . . .

5 *Conn Strobotuner*

This is the Big Daddy/Steinway/Eldorado of the electronic tuners. It's the first of the electronic tuners used by modern musicians. Only a short review is needed for this piece of pro-gear. It is extremely accurate, sensitive and rugged. I find them in all the dressing rooms and stages of the bigger musical venues. On Doobie Brothers gigs, I remember being impressed with the sheer number of roadies crouched at the sides of the stage, waiting to put the Conns to work at the merest hint of disharmony.

The Conn comes with an external microphone for measuring the pitch of acoustic instruments. I've always found this unit to be the most accurate tuner. I depend on it when I'm working on the intonation of my guitars.

Like the Doobie Brothers roadies, the Conns are neither compact nor light, but great. Suggested retail price: $399 (roadies not included). Simply, 5 out 5.

4 *Korg GT-6*

I've been toting one of these units around for about a year now. When it first came out, I was very impressed with its size and weight (or should I say lack of it). It takes up about the space of 2½ fine Havana cigars in your breast pocket. Simple operation—flip the single switch from off to battery check to make sure you have enough juice. Then flip the same switch to the appropriate string setting and tune till the meter needle rests at zero.

Orchestral instruments tune to A. Traditionally, A is the pitch of 440 cycles per second. But check this out. Over a century ago that A standard was 438 cycles per second. These days, I'm encountering more and more situations in which standard tuning A is 442 cps. One can use the built-in microphone in the Korg to determine the pitch of the fixed instrument (piano).

In my opinion, the meter is reasonably accurate, but it sometimes gets confused by the harmonic substructures. I've put up with the slight weakness in metering as a trade-off for the convenience of its size and weight. The list price has just dropped from $79 to $69, and I rate it 4 out of 5. ■

Amp and effects are rated within their own price range.

- 5 — **EXCELLENT**
- 4 — **VERY GOOD**
- 3 — **GOOD**
- 2 — **FAIR**
- 1 — **POOR**

THE VINYL SCORE

BUZZ MORISON

ALPHA—
Asia
Geffen GHS 4008

Performance: Mushy and messy
Hot Spot *Eye to Eye*
Bottom Line: Expect disappointment

Mega-groups make mega-bucks and go on mega-tours. They can also create mega-disappointments, and that's what Asia has done on their second album, **Alpha.** This Lp suffers from a uniformity of pounding and crashing, overwhelming to the point where Steve Howe's guitars are all but lost and John Wetton's vocals are so heavily echoed and layered they create an image of a million little Wetton's singing in unison. The rather melodramatic love songs, all written by Wetton and keyboardist Geoff Downes, blend together into synthesized mush and drum/cymbal splash, creating a rush of pomposity and gooey classicisms. It's too bad because this quartet has talent and an impressive track record. But the Asia concept, a sort of pre-packaged arena sound (**Alpha** sounds like it was recorded with the band playing at one end of a giant megaphone), is just too heavy-handed and muddy for praise. *Eye to Eye* is the only song that isn't washed away by Downes, drummer Carl Palmer and the million little Wettons. It even has a guitar break that features Howe's thin, clear sound and chromatic runs. It's a playful tune bobbing in a sea of soggy sound.

NEXT POSITION PLEASE—
Cheap Trick
Epic—FE 38794

Performance: Crafty
Hot Spots: *I Can't Take It* and *Borderline*
Bottom Line: Might be surprising to some

A lot of influences flow thru this album—traces of the Who, the Stones, the Beatles, Dwight Twilley and producer Todd Rundgren. What emerges is a solid Cheap Trick album, expertly crafted by studio wiz Rundgren, and filled with all manner of smart pop tunes from head Trickster Rick Neilsen. The album's first two songs, *I Can't Take It* and *Borderline,* take off with a rocking power the rest of the Lp just can't match. What follows instead is a variety of spirited musical packets inflected with a poppier sound than past Trick discs and studio treatments and melody hooks that carry even weak numbers like the grinding *Younger Girls. Invaders of the Heart* is nonstop rock. *Y.O.Y.O.Y* is a slow pleader with a memorable alphabetic chorus. And the beat goes on. Guitarist Neilsen's solos are few—he seems to prefer dressing his songs in acoustic and electric overlays, saving histrionics for the concert stage. In the meantime, it becomes more apparent how important Robin Zander's vocals are to Cheap Trick. In all its positions (as Twilley, Daltry, Jagger, Zander, boy's chorus) it is that voice that makes this assortment of studio sweets a success.

WONDERLAND—
Nils Lofgren
Backstreet—BSR—5421

Performance: Buoyant
Hot Spots: *Across the Tracks, Into the Night* and *Daddy Dream*
Bottom Line: His best in several years

Nils Lofgren, the erstwhile guitar hero who refuses to grow old, has put together a pleasant mixture of rock and pop originals on **Wonderland** that proves he still has a place in the rock 'n' roll world. He's suffered from a lack of inspiration and a staleness of sound lately, but here he's ably supported by bassist Kevin McCormick, drummer Andy Newmark and his own innocent kid's voice. Lofgren's come a long way since his Crazy Horse days with Neil Young, but his biting guitar style remains the same. His curling, harmonic-filled solos and thick, juicy feedback-dominated sound are instantly recognizable, and on **Wonderland** that guitar work cuts thru on pop tunes (*Wonderland, Across the Tracks*), slow, burning passion (*I Wait for You, Room Without Love*), and power rock (*Deadline, Daddy Dream*). The best is a bit of relaxed trauma, *Into the Night,* a truly memorable melody that features a searing guitar interlude. Lofgren seems happy these days, and that's our good fortune. Even his tumbling guitar seems optimistic, and with double and triple overdubbing, Lofgren has created a thick guitar stew that makes for hearty listening.

OUTA HAND—
Coney Hatch
Mercury 812 869–1 M–1

Performance: Hard rockin'
Hot Spots: *Shake It* and *Some Like It Hot*
Bottom Line: Worth keeping an eye on

It seems that Canada is becoming a major exporter of hard rock bands these days (Loverboy, Helix). Now Coney Hatch has crossed the border and prospects for this band seem pretty good with **Outa Hand.** This is the foursome's second Lp and offers a pretty straightforward lineup of hard rock songs and fire-breaking guitar solos in the Foreigner tradition. But throughout the album Coney Hatch exhibits an intensity and a group power and songwriting ability that may put them above the scrap heap of metal rockers. The playing and production are highly skilled and Hatch benefits from having two lead singers so that neither's straining vocals get too grating. Lead guitarist Steve Shelski, from the Eddie Van Halen School of tricks and gimmicks, shows off his abilities in fine form, particularly on *Some Like It Hot* and throughout the otherwise mediocre *Love Games.* And the songs, all written by group members, contain some ringing guitar hooks that should make Coney Hatch a favorite on the arena circuit.

MIDLINE

THIS YEAR'S MODEL—
Elvis Costello
Columbia JC 35331

The four-eyed wimp peering from the cover of **This Year's Model** evokes a slightly different time. In 1978, back when "New Wave" was relevent, this album came out, verifying that the scrawny pop songster who had captured so many ears with **My Aim Is True** was not a fluke. Sporting makeshift fashions pulled off junk-store racks, Elvis Costello cast a spell with songs themselves a kind of junk-store collection of '60s influences. **This Year's Model** established Costello, and now, while his ninth album, **Punch the Clock,** hangs out on the charts, **Model** has reappeared at midline price. It's a vintage edition and worth a shot, reminiscent of the fun and excitement on the '78 "New Wave" scene.

Some think his recent albums sag a bit, that they may be a bit too carefully Costello. **This Year's Model** sports some of Elvis's best musical accessories, performed with spunk and pizzazz. The former computer-worker's forte has always been creating sharp, pointed, three-minute songs in all manner of styles and dynamics. On the Nick Lowe-produced **Model** are found some of Costello's best bouncing, upbeat playthings, from the charged boy's complaint *No Action* to the adrenilized *Pump It Up* to the caustic *Lip Service*. Costello's guitar is fairly well-hidden behind chintzy organ fills, but the musical heart of his sound lies in Bruce Thomas's bass, which throbs and drives with lighthearted persistence. (The band eventually got its due when Costello's billing changed to Elvis Costello *and* the Attractions.) And the whole shebang winds up with a Costello classic, *Radio, Radio,* wherein Elvis tries to bite the hand that feeds him. For a small investment, this five-year-old **Model** might keep you from listening to that radio.

SAN FRANCISCO '83—
Albert King
Fantasy F–9627

Performance: Clean and vibrant
Hot Spots: *They Made the Queen Welcome, Match Box Blues* and *I Found My Love on the Food Stamp Line*
Bottom Line: Top-notch blues

It's easy to say **San Francisco '83** is blues titan Albert King's best album in years—his last was made five years ago. Yet that statement holds true well beyond five years. Finally King has been given the chance to play and record the blues with basic rhythm backing—no strings, chorus girls or electric pianos, just his guitar and raspy tenor soaring into the night. In this familiar setting King is in high spirits, cutting loose some piercing solos. His thumb-pick style and whining sound are in top form on such covers as Muddy Waters' *Honey Bee* and such King originals as his opus to Queen Elizabeth's rainy California visit *They Made the Queen Welcome* ("I know the girl wishes she'd stayed at home"). *Floodin' in California* is a silky blues stroll cooly driven by Larry Burton's rhythm guitar, while *Food Stamp Line* finds King at his fearsome best. But *Match Box Blues* best conveys King's current state of mind. It's a bouncy stride tune on which King tells of a barroom brawl and then restores order with his Flying V guitar. To Albert King, these days the blues mean fun.

CRACKING UNDER PRESSURE—
The Houserockers—
MCA—39004

Performance: Credible
Hot Spot: *Cracking (Under Pressure)*
Bottom Line: For followers and fanatics

The Houserockers (formerly the Iron City Houserockers) are a band struggling to succeed. **Cracking Under Pressure** seems an appropriate title for their fourth album and unveils a more commercial (and shaky) orientation for this often critically acclaimed street rock band. The Pittsburgh quintet still wears leather and sings of the city and *Girl Problems* over piano/guitar foundations and rock/soul rhythms, but this time 'round they're trying to hit with dance clubbers in addition to mainstream rockers. In go synthesizers and machine beats and out comes a rather uneventful album. This is a supposedly workingman's band that is working awfully hard to become everyman's band, and they're losing their gritty realism and rock drive in the process. Band leader and vocalist Joe Grushecky has written some solid rock songs, guitarist Eddy Britt contributes a few tough, gutsy solos, and the band still has a full, driving sound, but **Cracking Under Pressure** just sits on the turntable—nothing jumps off. While the Houserockers may win some chart success with the title tune or the upbeat *Rock and Roll Heart,* the album displays more than just cracks in the title.

TWANG BAR KING—
Adrian Belew
Island—90108-1

Performance: Chameleonic
Hot Spots: *I Wonder, Paint the Road* and *The Ideal Woman*
Bottom Line: Good demo of now guitar

Strange things are being perpetrated in the Midwest by a guitarist with a strange name—Adrian Belew. He made his mark producing quirky guitar parts in King Crimson and with Talking Heads. With **Twang Bar King,** his second album, and a solo tour, he's making people take notice on his own. What sets him apart is the wild variety of noises and howls his stringed instrument makes. The album offers a series of musical vignettes—pop to funk to screaming rock—wrapped in layers of synthesized and twisting guitar and sliced up with insightful lyrics sung in Belew's "twang-bar" voice. Belew is truly an elastic man stretching from style to style, coloring with his trick guitar. And that guitar screams, fades, comes in on reverse loops, wobbles, twangs, chimes, strums, bounces and even plays the blues. A Renaissance man? More simply an idea man. **Twang Bar King** is filled with clever ideas (see *The Ideal Woman*). The guy even writes pretty good songs (*I Wonder, Another Time*). He should be an appealing figure for any listener and fan of well-played and produced modern rock.

VIDEO

by Bruce Pollock

THE BEST IN HOME VIDEO ROCK, 1983

WHILE THE HOME video rock cassette hasn't by any stretch of the imagination come a long way since its inception—especially compared to its short form sister, the visual track, which is experiencing something like a heyday of visibility—1983 has produced its share of interesting variations on the basic in-concert theme. The following short list of highlights represents only the best of what I've seen this year so far. Some other potential winners might have, unaccountably, slipped by me. And the Adam & the Ants spectacular has not as yet arrived.

EARTH, WIND & FIRE IN CONCERT—Vestron—1 hr.

Complete with exploding effects, a mini-morality play and a cast numbering more than a dozen, the Earth, Wind & Fire show is a raucous rock 'n' roll ballet. Oh for a mid-row orchestra seat.

ONE TO ONE—Carole King—MGM/UA—1 hr.

The sight of legendary pop singer/songwriter King on the home screen is an all-too infrequent occurrence. Here she hunkers over her house piano, doling out tasty anecdotes. In performance segments she rocks like a female Jerry Lee.

ELEPHANT PARTS—Michael Nesmith—Pacific Arts—1 hr.

A genuine oldie but goodie, this was possibly the first made for home-video longplayer. Now it's about to be re-released at a new low price. In it we see that Nesmith, the ex-Monkee, has learned the lessons of his classic film, *Head,* as he floats through a weird landscape of song and whimsy.

THE DOORS: A TRIBUTE TO JIM MORRISON—Warner Home Video—1 hr.

Though much of this show is talky and over-intellectualized, the footage of Jim Morrison in action and in repose is elemental and vital. View it and see what all the fuss was about.

THE WHO ROCKS AMERICA—The Who—CBS/Fox—2 hrs.

The guys may have lost a step here and there (Daltry actually missed the mike on a couple of occasions), but their farewell concert, taped in Toronto, sings and rings true.

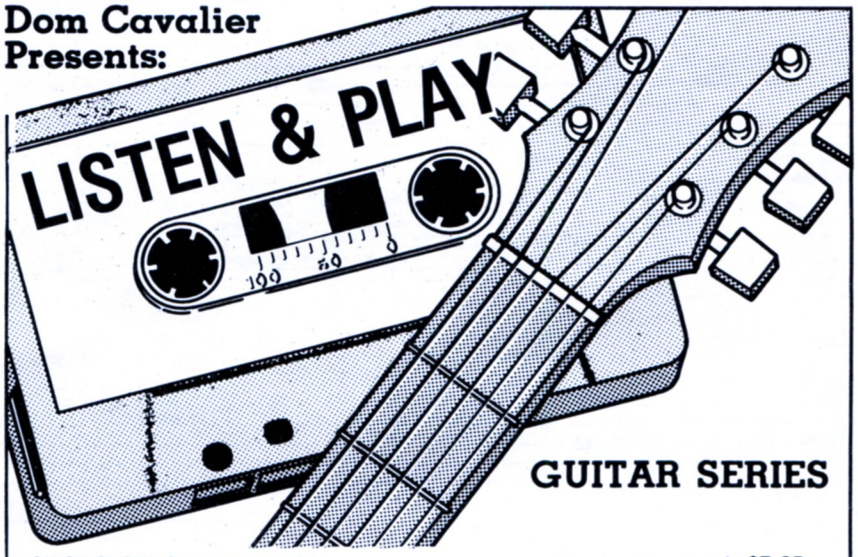
LIVE AT HAMMERSMITH ODEON — Kate Bush — Thorn-EMI—1 hr.

Fans of the English thrush won't be disappointed. Thrush? Bush is one freaky bird, but always delectable. Seen here in a wide variety of guises and disguises, she's at her best when acting least.

THIS IS ELVIS—Warner Home Video—2½ hrs.

As reviewed in our last issue, this documentary captures the pure Elvis, or at least as pure as one can ever expect to see. A poignant, provocative package.

Dom Cavalier Presents:



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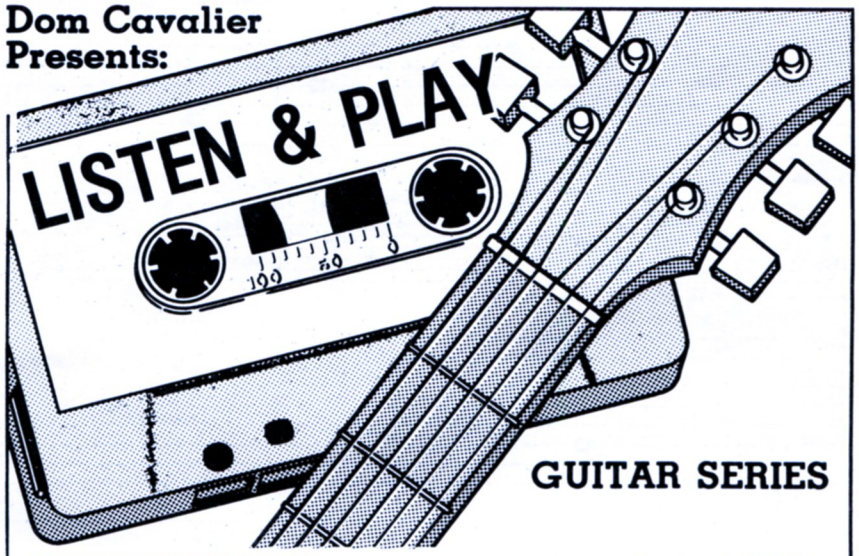

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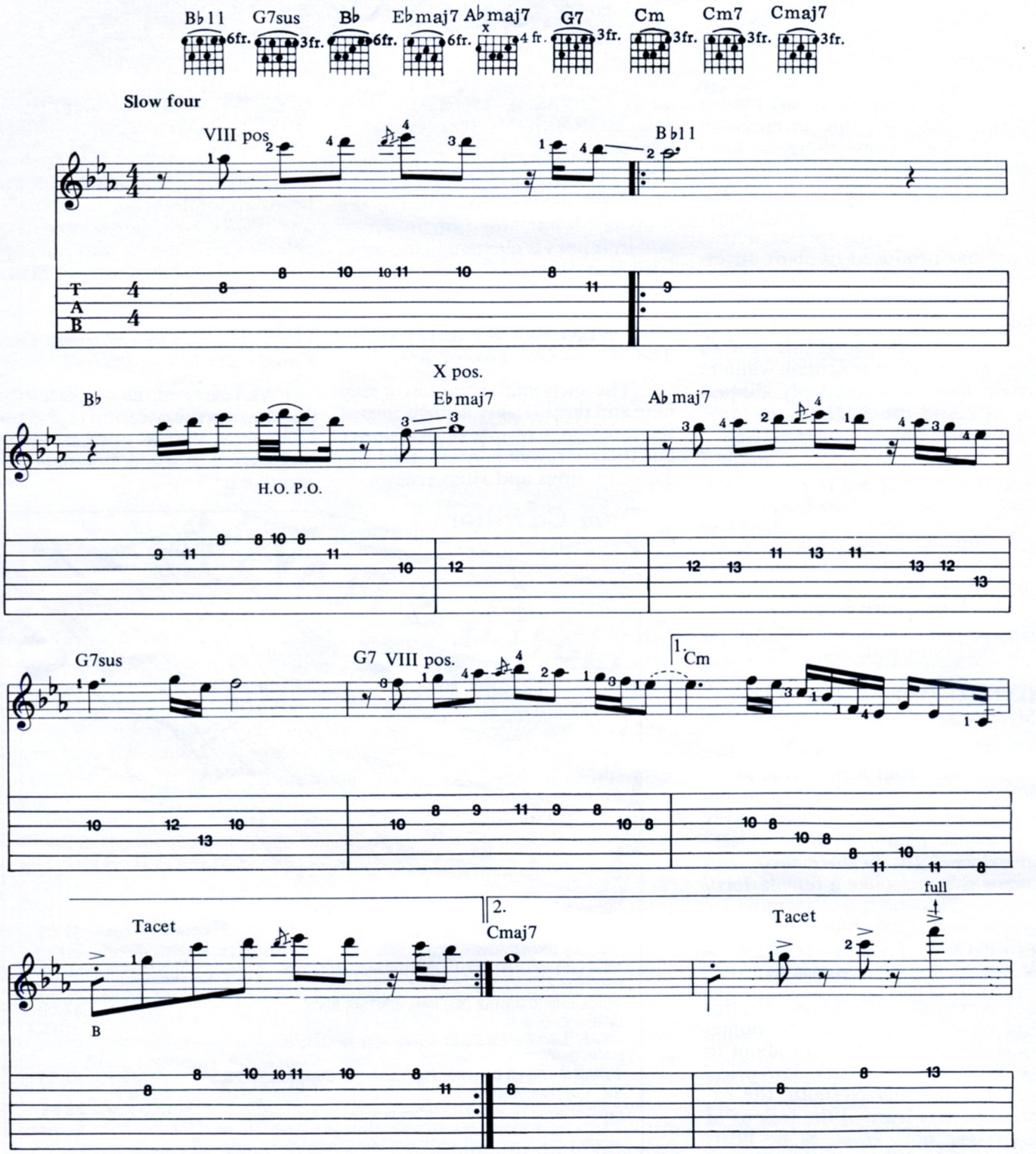
Tablature Explanation see pg. 94

EUROPA
(Earth's Cry, Heaven's Smile)

As recorded by SANTANA

(From the album *AMIGOS*/Columbia PC-33576)

By Carlos Santana and Tom Coster



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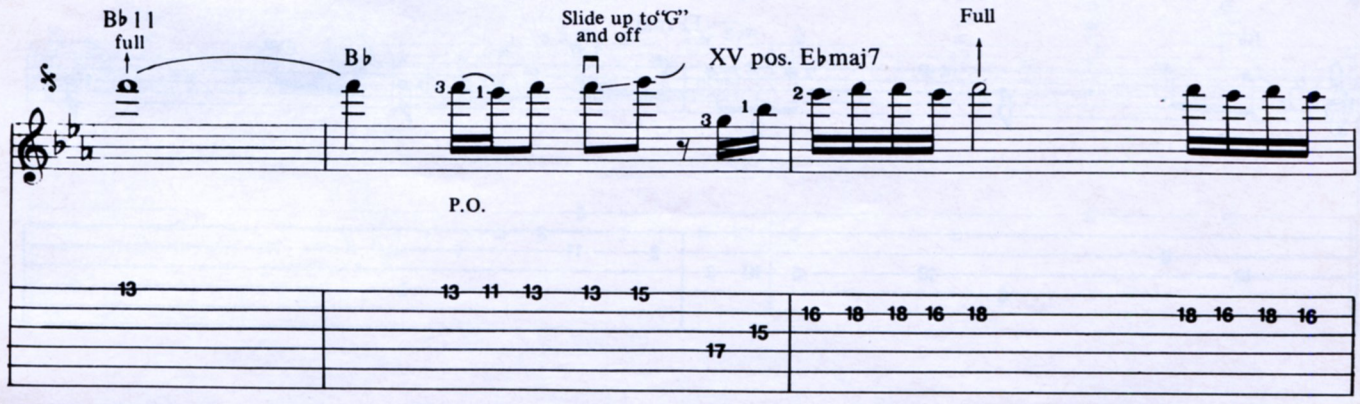
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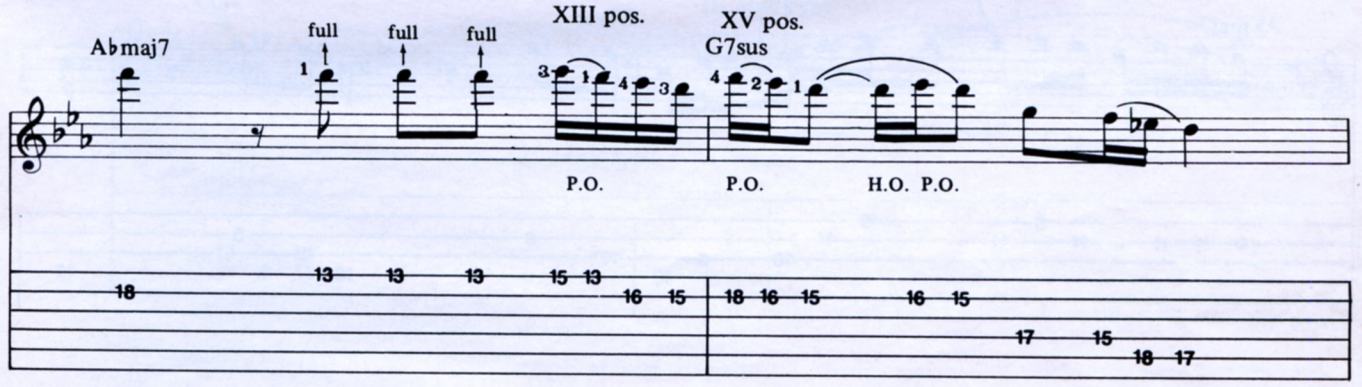
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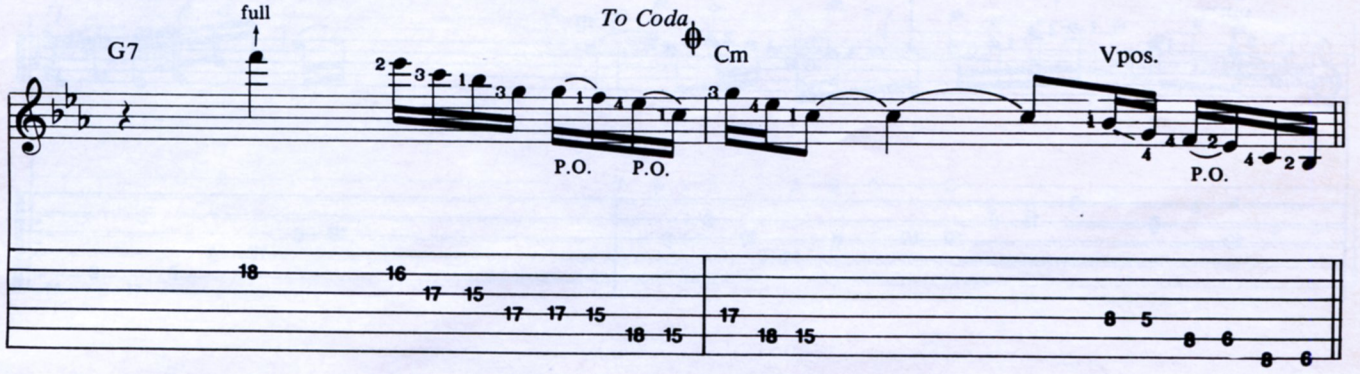
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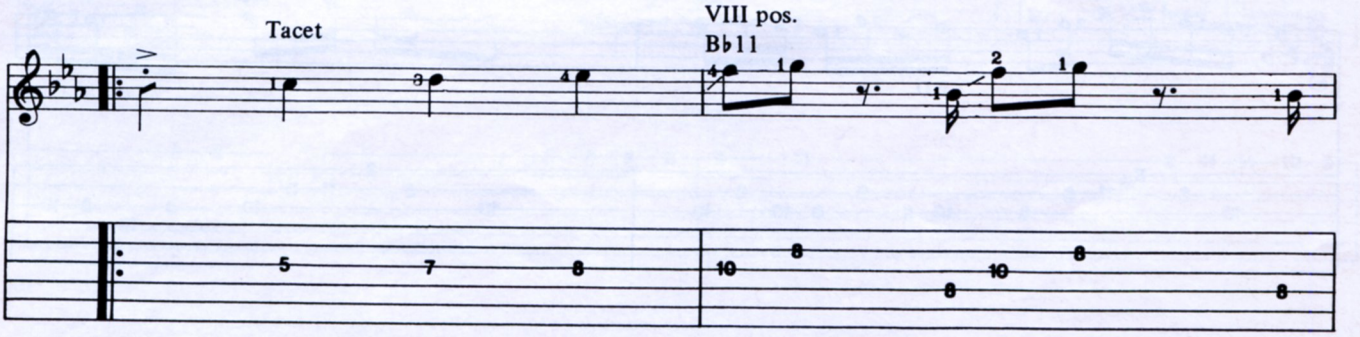
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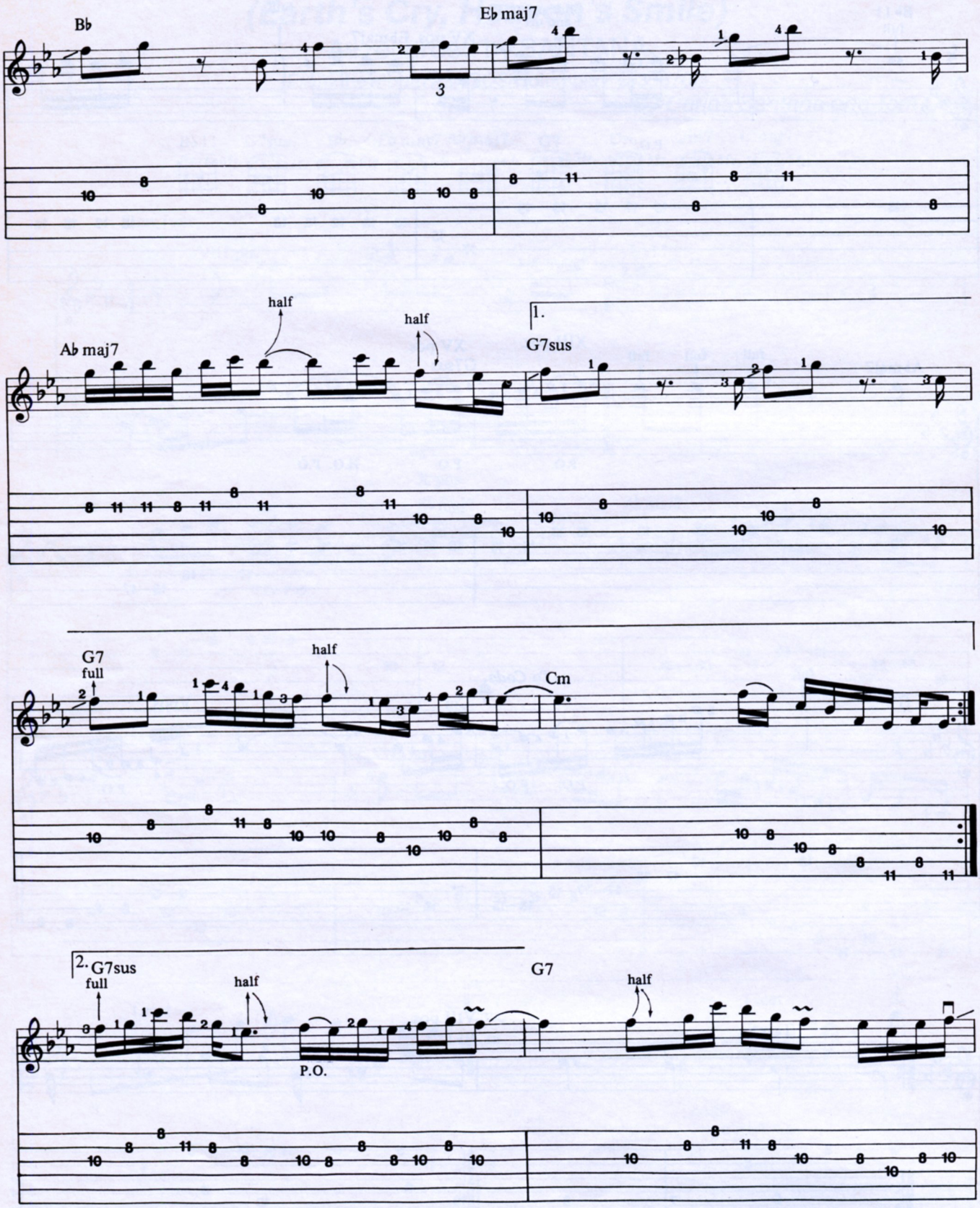
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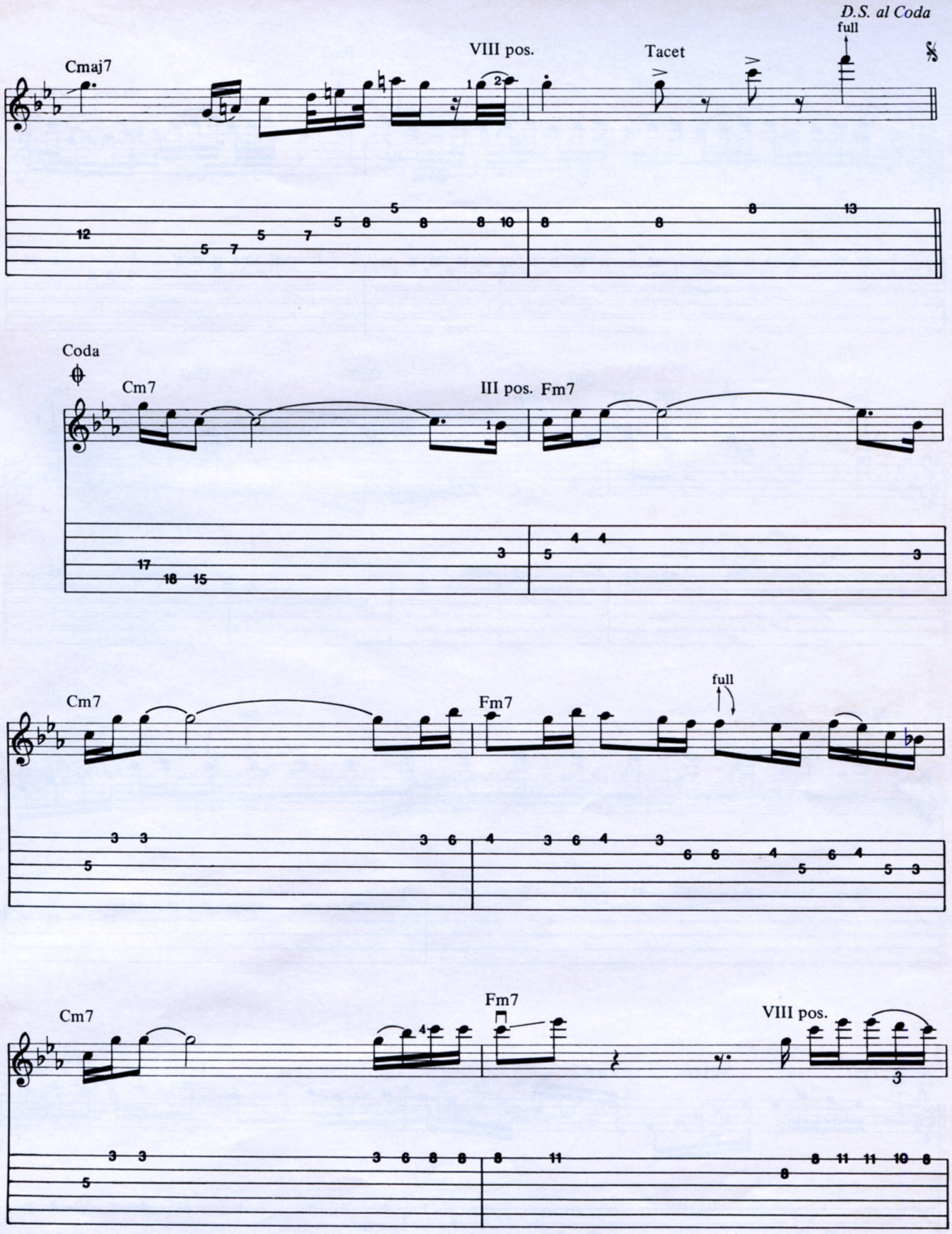
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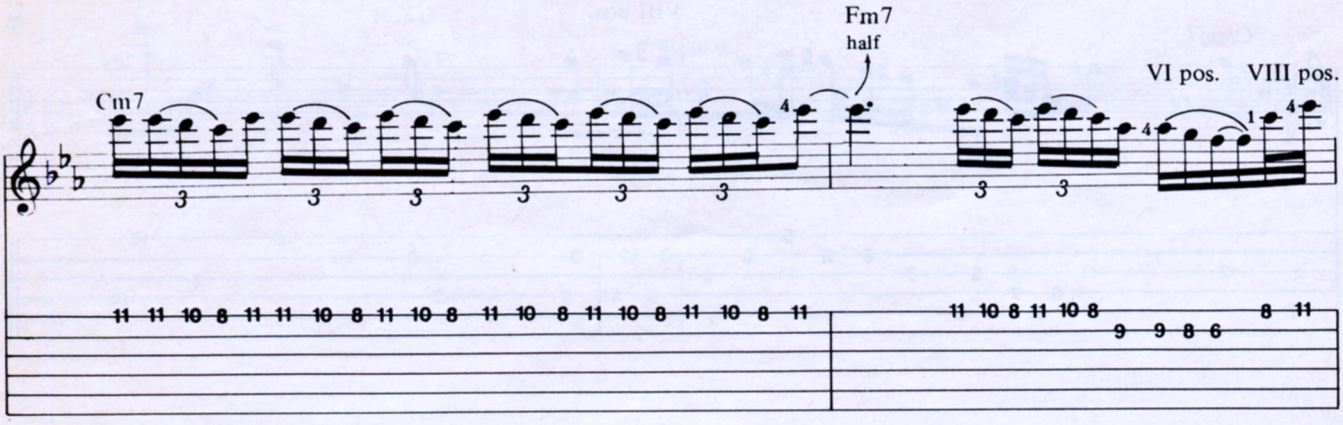
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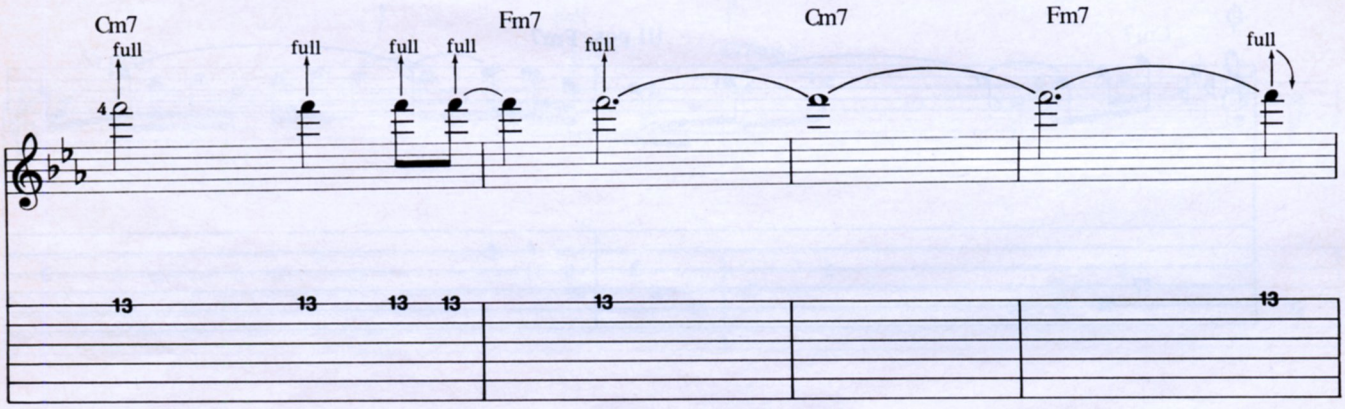
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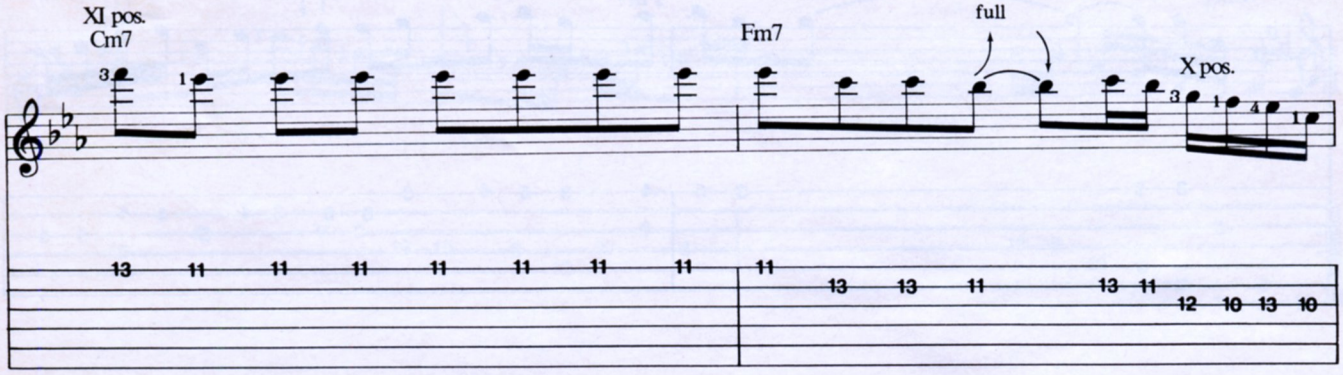
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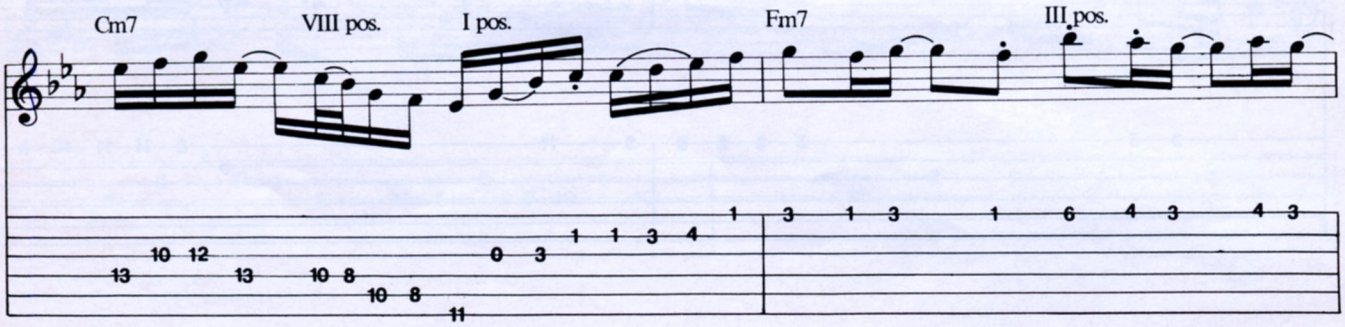
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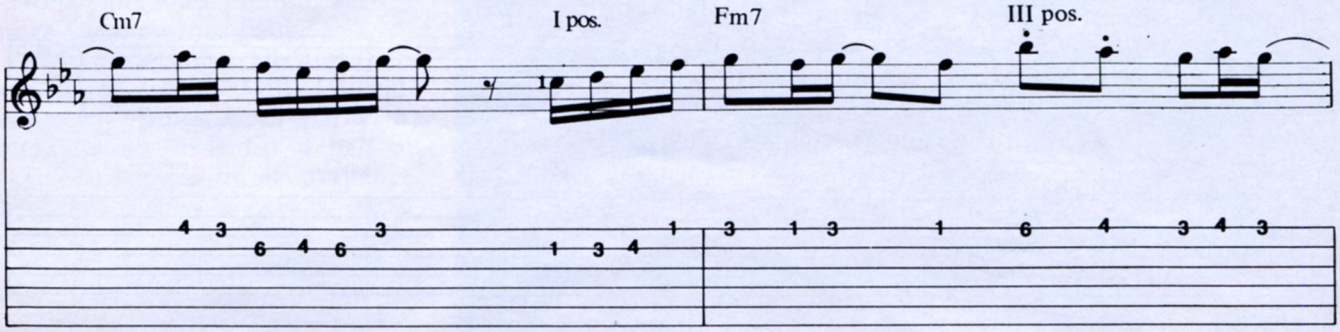
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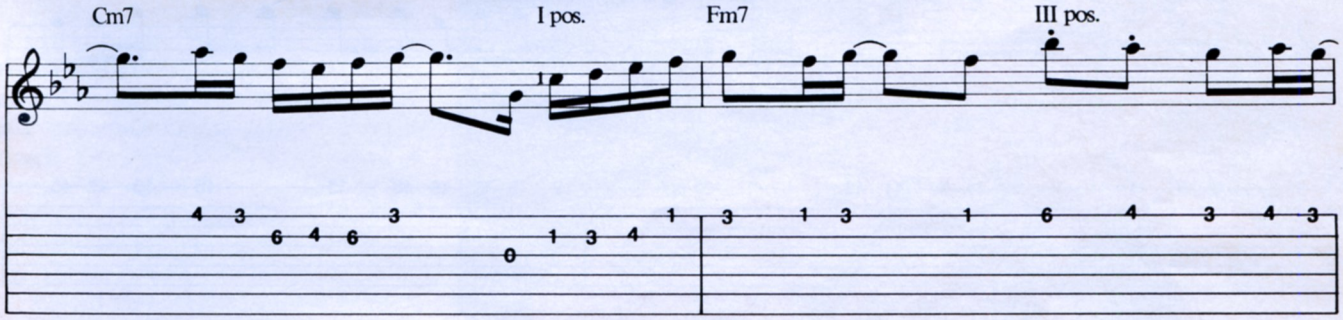
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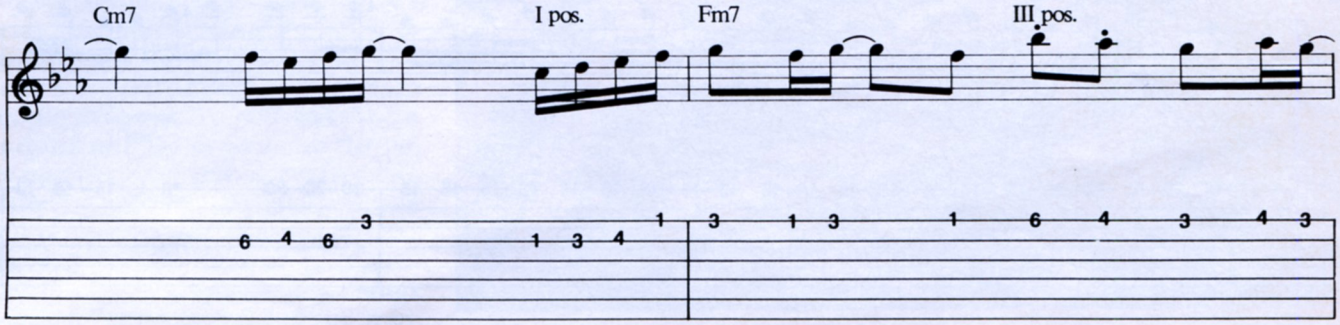
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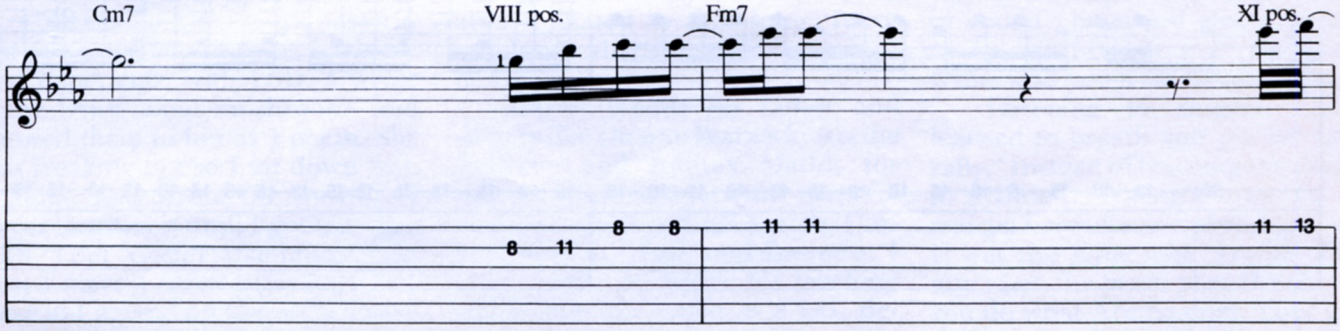
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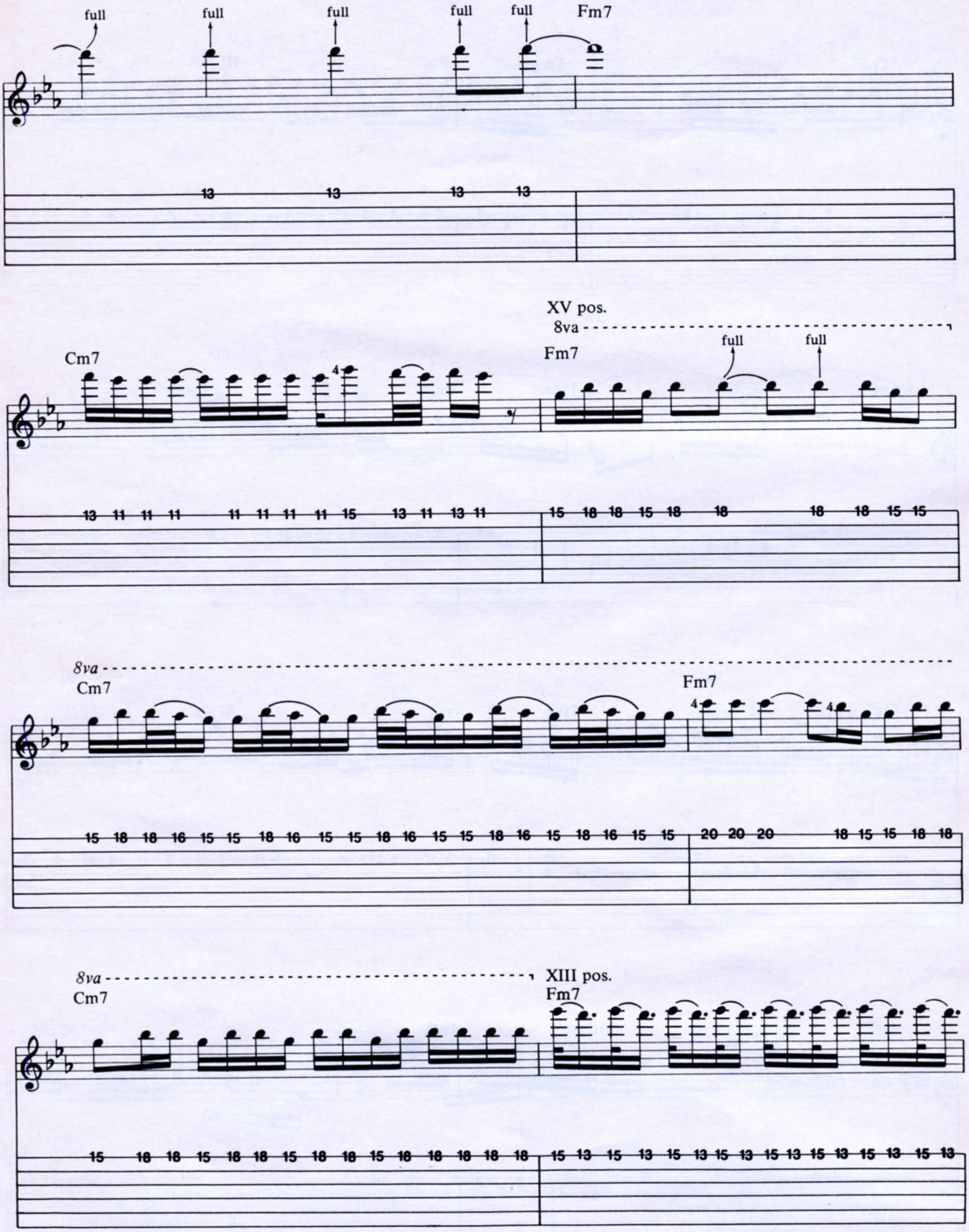
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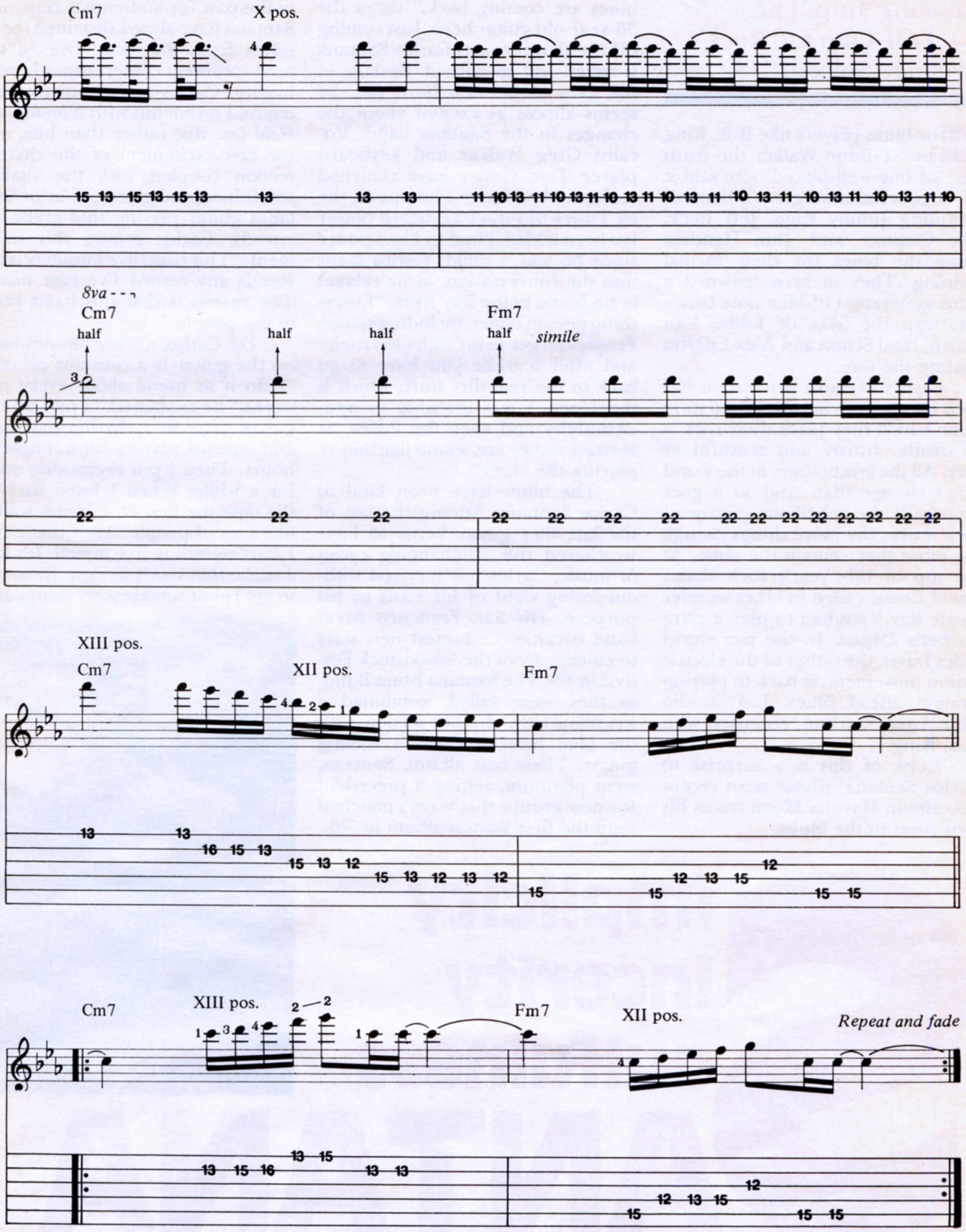
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Looking Into The Soul Of One Of Rock's Premier Soloists

For blues players like B.B. King and T-Bone Walker the truth of one well-placed note said it all. A generation of great guitarists, including Jimmy Page, Jeff Beck, Eric Clapton and Jimi Hendrix chose the blues for their formal training. They in turn spawned a third generation of blue note benders, with the likes of Eddie Van Halen, Neal Schon and Alex Lifeson leading the way.

Each successive generation has their own sound, but the foundation upon which they place their rock is as steady, sturdy and truthful as ever. All the synthesizers in the world won't change that. And so it goes even with the rebellious nature of rock music, the more things change the more they remain the same. At the top of this year's rock charts David Bowie called in blues wonder Stevie Ray Vaughan to play it pure on **Let's Dance.** In the jazz world Miles Davis, the father of the electric fusion movement, is back to playing straight ahead blues. L.A. studio whiz, Larry Carlton, recorded with B.B. King.

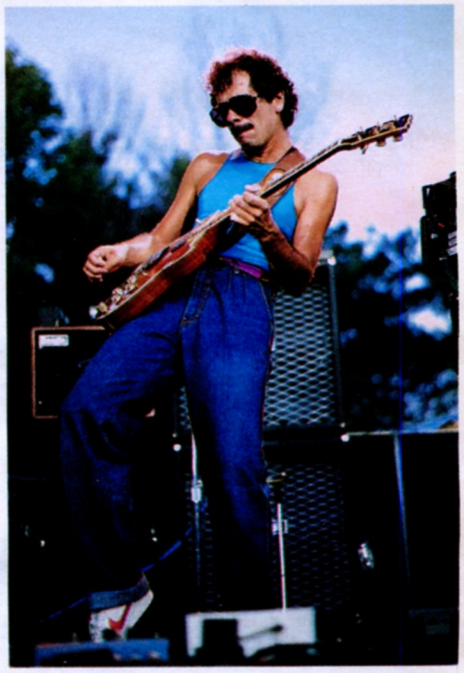
None of this is a surprise to Carlos Santana, whose most recent solo album **Havana Moon** traces his own roots in the blues.

"It's not an accident that the blues are coming back," states the 36-year-old guitar hero. Just coming off the tennis court, Carlos Santana is rested and revitalized. Basking in the glow of his new born son, he seems almost as excited about the changes in the Santana band. Vocalist Greg Walker and keyboard player Tom Coster have returned to the fold. Chester Thompson, the ex Tower of Power keyboard player has been added. Fired by blues power since he was a child, Carlos leans into the conversation, as he relaxes at his home in the Bay Area. "Everything goes in cycles, including music. People can get so far with electronics and after a while you have to go back to the real dirt stuff, which is the blues. I was listening to **Synchronicity** and even the Police, as abstract as they are, sound like they're playing the blues."

The blues have been kind to Carlos Santana. Among the last of the late 60's guitar heros to have weathered the oft-changing cycles of music, Carlos has survived without losing sight of his roots or his purpose. His San Francisco street band became the hottest new stars to emerge from the Woodstock Festival in '69. The Santana Blues Band, as they were billed, combined a steaming latin rhythm section with the blue heat of Carlos's wailing guitar. Their first album, **Santana,** went platinum, setting a precedent for new groups that wasn't matched until the first Boston album in '76.

But Carlos has never had to live in the past for audience acceptance. Santana have always sustained themselves from the road. One of the most consistent concert draws in rock history, Carlos and company have enjoyed recent hits with *Winning* and *Hold On.* But rather than hits, it is the raw excitement of the rhythm section coupled with the vitality, soulfulness and grace of Carlos Santanas guitar playing that grabs the crowds. Carlos echoes this statement. "This band live infinitely transcends any record I've ever made. The reason is that this band plays to the people."

For Carlos, finding his own voice on the guitar is a constant process. "I do it at home about every two weeks," he explained. "I pick up the guitar, plug in a rhythm machine, and tape my playing for a couple of hours. Then I put everything aside for a while. When I listen back to the tape the first 45 minutes sound like a lot of people. After that point I start sounding like myself. It's like a snake that sheds its skin. It's a way to get rid of unnecessary things and



Bob Leafe

Simplicity Sincerity Soulfulness SANTANA

by Jack Colby

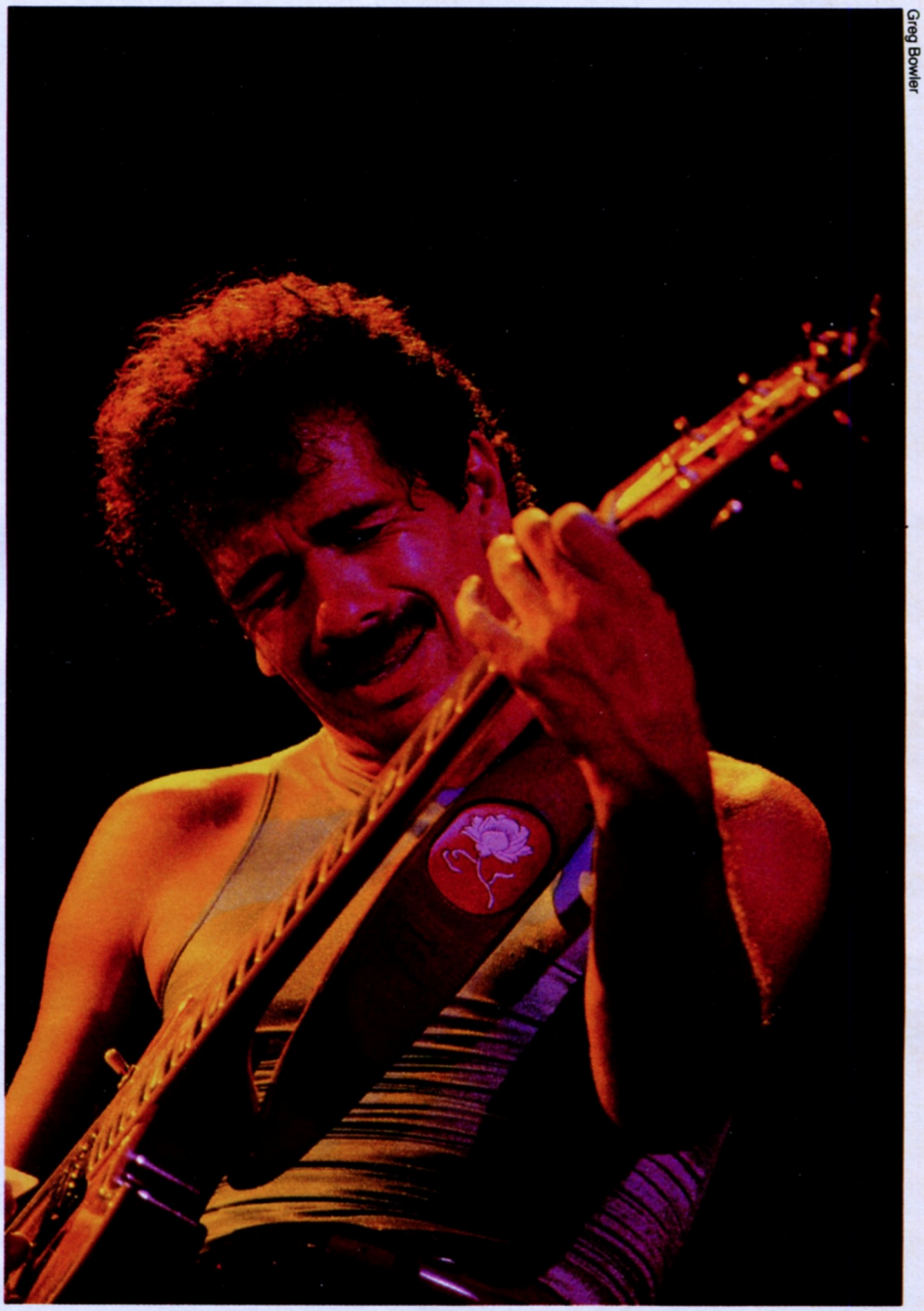
find precious things about yourself. It's like a man sifting for gold dust. Out of that sifting comes songs and personal melodies. Those are the things I make songs from."

When the stage calls and there isn't time to shed the skin of outside influences, Santana prepares by playing very slowly for a half an hour before greeting his audience. Songs from Brazil's Milton Nascimento or Miles's **Sketches of Spain** often fall into this category. "With those tunes you either play and tell the truth or you don't sound good. It's like a guy who recites will-do things to slow himself down so his timing works. He wants to enunciate every word.

"Anybody can play fast. While it's great to play flash licks, it's more important in the long run to learn beautiful melodies. Otherwise you find yourself being admired by a bunch of guys and there ain't a woman in sight! It's the difference between saying something soulful and romantic or gibberish and flash. The point is you can do both."

Of all the modern guitar heroes, none is given more room to stretch out on stage than Santana. Compelling, raunchy or elegant, Carlos covers all the bases with an ear toward listener fatigue. "It's a fact that it's more fun to improvise than it is to listen to someone solo. That's why there's a need for themes. Just when people want to leave, you make them sit down and say that's a nice theme, let me check this out. A perfect solo is the best of your imagination, the best of your feeling, the best of your sincerity and the best of your simplicity. When you put all these things together, that's a temendous solo. But you can't force it. All that stuff happens unconsciously. It's there on *Europa, Samba Pa Ti,* and some of the latin things.

"The melody to *Europa* was written for a friend who was having a bad experience with LSD. I wrote those lyrics about mushrooms and showed them to her as a poem. She was freaking out so I sat down with a guitar and wrote the melody. I never touched it until I got together with Tom Coster (Santana's keyboard player) seven years later. We were in England on tour with Earth, Wind & Fire. It was during a rehearsal. All of a sudden I started playing the melody, and Tom started playing chords spontaneously behind it. That was it. People have always related to that song. It reminds me that everybody wants to be free."



Greg Bowler

Carlos credits his father and singers like Dionne Warwick, Aretha Franklin and Johnny Mathis for helping him develop the graceful soaring style heard on *Europa.* Carlos exclaims, "First and foremost I must thank my father for teaching me to play the violin as a kid. Because the violin doesn't have any frets you really have to concentrates on the notes you play with your left hand. You can't be thinking about your girlfriend or anything else. All of your feelings and emotions have to be attuned to that one note. Otherwise you'll sound like a joke."

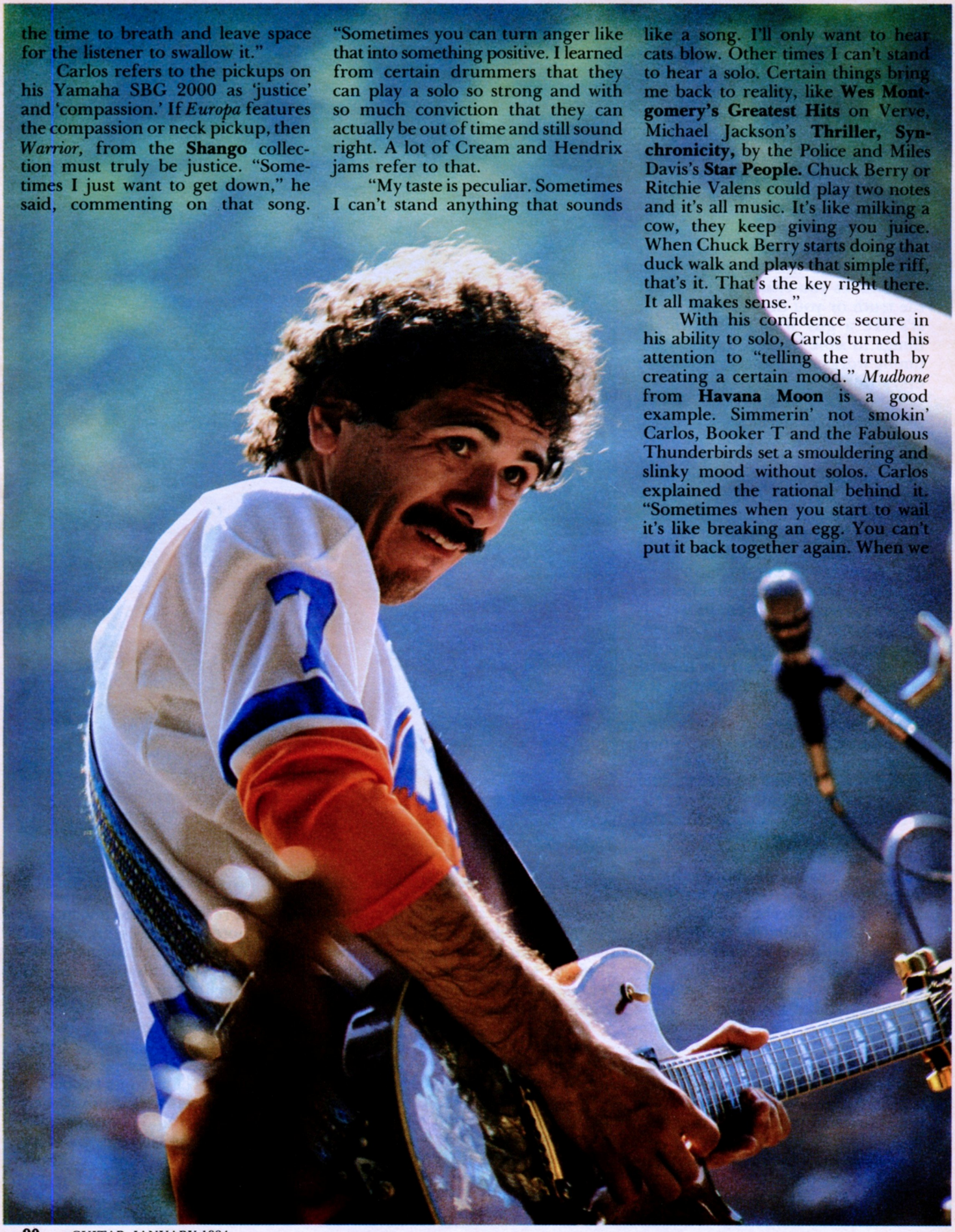
Listening to singers, Carlos learned to breath and phrase naturally. "Instead of learning the chords to a Dionne Warwick tune, I'd try and get her voice and phrasing down. It was the same with Aretha. That way when the piano plays the chords, you do what Aretha does. Your guitar becomes like a voice, so you take

the time to breath and leave space for the listener to swallow it."

Carlos refers to the pickups on his Yamaha SBG 2000 as 'justice' and 'compassion.' If *Europa* features the compassion or neck pickup, then *Warrior,* from the **Shango** collection must truly be justice. "Sometimes I just want to get down," he said, commenting on that song. "Sometimes you can turn anger like that into something positive. I learned from certain drummers that they can play a solo so strong and with so much conviction that they can actually be out of time and still sound right. A lot of Cream and Hendrix jams refer to that.

"My taste is peculiar. Sometimes I can't stand anything that sounds like a song. I'll only want to hear cats blow. Other times I can't stand to hear a solo. Certain things bring me back to reality, like **Wes Montgomery's Greatest Hits** on Verve, Michael Jackson's **Thriller, Synchronicity,** by the Police and Miles Davis's **Star People.** Chuck Berry or Ritchie Valens could play two notes and it's all music. It's like milking a cow, they keep giving you juice. When Chuck Berry starts doing that duck walk and plays that simple riff, that's it. That's the key right there. It all makes sense."

With his confidence secure in his ability to solo, Carlos turned his attention to "telling the truth by creating a certain mood." *Mudbone* from **Havana Moon** is a good example. Simmerin' not smokin' Carlos, Booker T and the Fabulous Thunderbirds set a smouldering and slinky mood without solos. Carlos explained the rational behind it. "Sometimes when you start to wail it's like breaking an egg. You can't put it back together again. When we



Greg Bowler

perform this one live, I wail. But on the record it was about creating a mood. It wasn't a showcase for anybody to pull a switchblade.

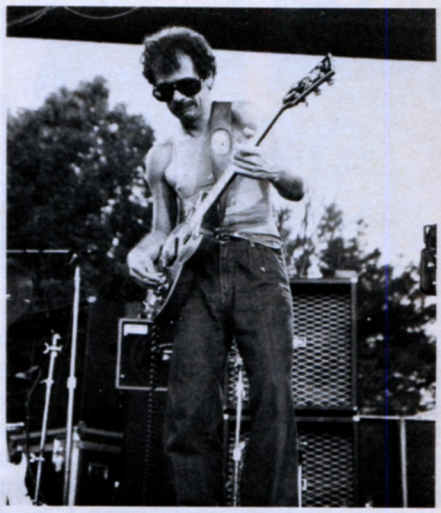
"I like the mood that Miles, Weather Report or the Police set up without a singer and without a solo. I'm especially fond of *Equinox* by John Coltrane. There's a great mood even before anyone starts playing a theme or a solo. On the other hand, listen to the guitar parts on *Beat It.* That's rock and roll to me. It's not just Eddie Van Halen's solo either, the rhythm guitar parts sound beautiful. You can build a mansion on that foundation.

"My favorite moods with this band come on stage with new songs. One song is called *John Henry* and another is *Right Now I Know How You Feel.* The one I'm most fond of is called *Brotherhood* which will probably be the title of the next album. It sounds something like Jimmy Page, Miles Davis and Michael Jackson!"

Santana's prime guitars are the aforementioned SBG2000 and a custom built Paul Reed Smith. Most of the ballads are played on the Yamaha, which he regards as his soprano voice. The Paul Reed Smith guitar is the more masculine and tenor voice heard on the rockers. Both are fairly straight ahead instruments. On the Yamaha the pickups were changed to old Gibson PAF's, while the Paul Reed Smith houses Seymour Duncan pickups.

On stage he has access to three different amp and speaker combinations, each with its own "color." For soaring sustain there is a Mesa Boogie amp with one 12″ speaker. Harder edged solos go through a Marshall amp with a Mesa cabinet. For rhythm, Carlos chooses a Marshall 100 watt amp and a Yamaha 4x12″ cabinet. His effects consist of a Cry Baby Wha and a Roland Echo Plex.

The master of sustain, Carlos has yet to use an artificial device to get his signature sound. "I'll walk around on stage with the roadie until I get the sustain I want," he told me. "When I find it, I have him take note of the amp settings and mark that spot with gaffer's tape. I have no problem getting back to that spot

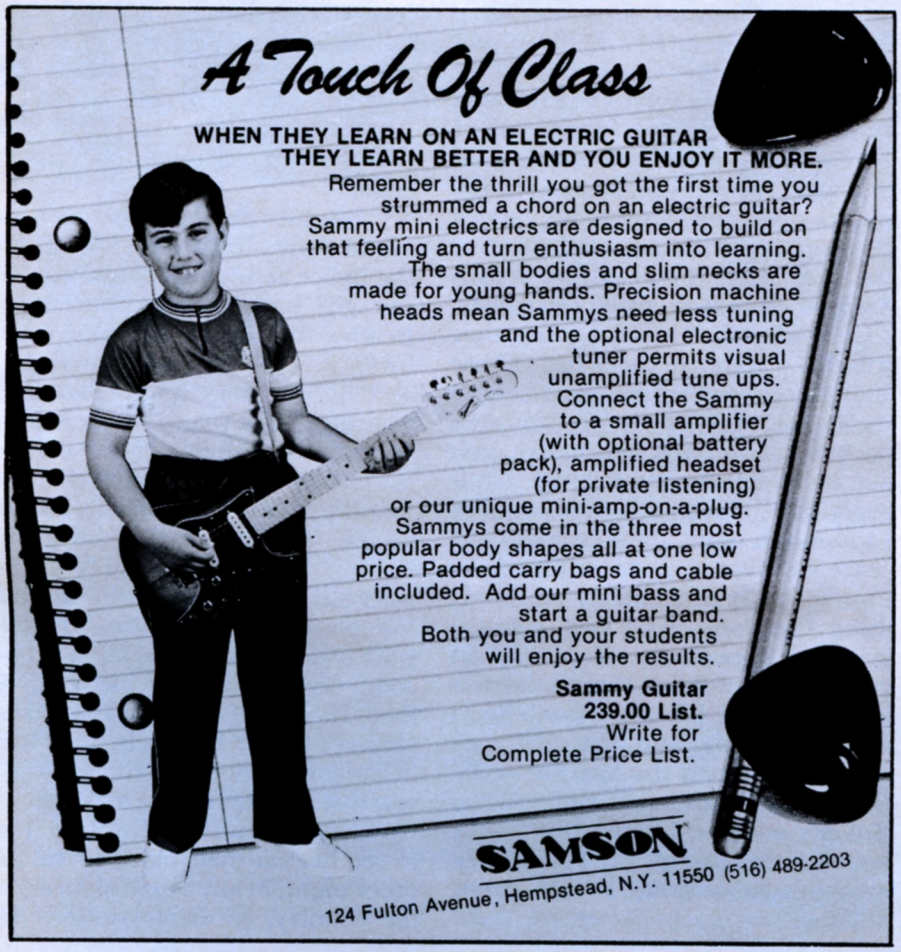


Bob Leafe

because I use a Nady wireless system, which I'm very happy with."

With close to 20 albums in the racks, Santana, has left an indelible mark on the history of rock music. When asked what he hoped people would remember as having his been his contribution to music, he responded, "Simplicity, sincerity and soulfulness are the only things I would like to contribute to music. To me simplicity clarifies and soulfulness inspires. I would like to simplify and clarify things for a lot of people. That's about it. The rest of the stuff everybody else can have."

Beyond poetics, Carlos is essentially an eternal student. "I joke around, but I like the feeling of really learning. When you play with a guy like (jazz pianist) McCoy Tyner your brain cells get stretch marks. Just listening to the man, you expand. He inspires me to say that I should be climbing mountains and soaring that height, expressing that much beauty and telling that much truth. People like Neal Schon and Eddie Van Halen are supreme musicians, but they would shine even more if you put them with Herbie Hancock or McCoy Tyner. Then you could tell what they can really play. It's easy to get a background beat and have somebody play calisthenics. I know Eric Clapton can play the blues anytime, anyplace. The last time I saw Clapton I told him it would be nice if he would play something like Jimmy Cliff. I would like to work with Eddie Palmieri, Julio Iglesias and Gato Barbieri. It doesn't matter whether you play with Ju Ju or Willie Nelson, it's all music."■



Joan Jett

Continued from page 41

play with anybody. I just can't whip off the fast lead solos. I can, but I've got no desire to whatsoever. I'm very much into the rhythm. I'm basically a riff writer and I'm really into open tuning. I've been listening to a lot of blues and tuning to open G and playing slide guitar. I play slide on *Fake Friends*. I wrote a couple of songs in open G, then changed it back to standard E tuning. I'm a bar chord player. I would figure out how to play the melody, or whatever riff I had come up with, in open G, then transpose it to bar chords in E. When we went into the studio, Ricky Byrd would keep his guitar in open G, no matter what the key of the song was, and he came up with some amazing solos.

"On this album we'd been working so hard on the road that we didn't really have a chance to write complete songs, where we could write the song and it would be rehearsed by the band. I was just off the cuff."

Off the cuff indeed. Joan Jett's career is a working definition of the phrase 'off the cuff.' She learned how to play guitar by listening to records on her stereo. "I never played with another musician until I met Sandy West in the Runaways," she says.

Ah, the Runaways, the legendary past that clings to Joan Jett like Lennon's Beatles. They were a chick band, see? Prototypes for all the Star girls you saw in the late seventies, prowling the boardwalks and penny arcades of Bruce Springsteen's fondest daydreams. In hot pants, chewing gum, out for kicks, born to be wild. Joan has no patience for the legend that has mushroomed like a fungus in the wake of the Runaways demise. "Let me tell you," she says, laying down her spoon, "the Runaways were very serious, believe me. We weren't out there to mess around. More than anything else we wanted to be the next big, long-lasting band. We weren't amazing musicians, but we played definitely equal to a lot of bands.

"The Runaways were a learning experience. I learned what not to do on the road and how not to act. We were basically mismanaged a lot of the time. We weren't told when we were doing things wrong and why they were wrong, so we were completely naive about a lot of things."

Kim Fowley was their founding father, a man about whom a book is being written. Joan Jett could probably write one about him, too. But I don't think she will. "I'm glad I was 15 and 16 and able to see somebody like that, because I guess it gave me a better view of Hollywood and the way things are. He was really outgoing and crazy and I could see that from the start. I thought he was a smart guy and very funny, but I could see how he could scare people. I don't think anybody else can get on his level. But he never put words into the Runaways mouths, like a lot of people think, or told us how to dress or act. I think deep down he's really proud of everything that's gone down with me, proud to see what I've done and stuff."

What she's done is nothing short of classic retribution, leaping to the number one slot, after being buried by so many. "We traveled all over the U.S. three times before *I Love Rock 'n' Roll* was ever recorded," Joan declares. "In some cities they still don't want to know us." Those who do remember Joan can't believe she's only 24. With the history she's packed into her life, they figure she's got to be pushing 40. "Just about every day I flash on something that I haven't thought about in years and years. I'd have to sit down for a long time to really concentrate on everything I've done. As I said, it was a learning experience. You learned good things and bad things and you learned about life a lot faster than most people do, and in a real manner. You learned the way life really is; it's very stark, just right there. But it's not like I missed out on a lot of teenage things. I probably wouldn't have gone to my prom anyway."

Now Joan gets to relive her teen years, in a sense, by jumping into the rock 'n' roll fire on the stages of the U.S.A.—and in another sense, by becoming Kenny and Meryl Laguna's surrogate daughter, big sister to 4-year-old Carrie Ann, living like a kind of rock 'n' roll nun in the suburbs of New York City. "I thank God that I've been given another chance," says Joan. "I really don't know how to say it. I was completely—I had no confidence in myself. After the Runaways broke up I was just hanging out in L.A. I wanted to still be in a band. I wanted to be on the road. Kenny and Meryl gave me confidence and after a while I started to become more serious. I began to think of myself like an athlete would. No booze, no drugs."

The circle comes complete whenever Joan gets to chat with a new fan or a reconverted critic. "Like on the **I Love Rock 'n' Roll** album, people say '*You're Too Possessive*—oh, what a great song. You've become such a better writer since the Runaways.' And I say, 'I wrote that in the Runaways. It was on the **Waiting for the Night** album, the third album we did.' I get a kick out of it when those things happen, because people had this image of the Runaways. They said, Oh they can't be good. Now they're starting to go back and listen."

She and the band also got a kick out of their recent date, opening for the Police at Shea Stadium. This was the gig where Sting thanked the Beatles for the use of their sacred turf.

"It was very intense and very exciting," says Joan, "but it was also very dark. You could hear the kids out there, but you couldn't see them. I couldn't really see past the security people. It's nice to play big places, but it's also not that great to have to start out 20 feet away from the kids. We played to 100,000 in Philadelphia and it was daytime, so you could see everybody, and it looked incredible. It was like, you know those pictures of the Pope when he went to Poland? Wherever you looked it was just people. It was massive."

Anyone close enough to Joan to see her on that night, or on any other night, in any other town across the country, probably noticed her

Ron Akiyama

favorite 1963 white double cutaway Gibson Melody Maker in action, the one she bought from Eric Carmen of the Raspberries around 1977–78. "The Runaways were in Cleveland, and he's from Cleveland," Joan explains. "And our road crew knew he had a guitar for sale, the same one he played on **Go All the Way.** It had The Raspberries spray painted on it. You could tell the guitar had had some work done to it, because there were two pickups on it, as opposed to one, it was refinished and it was painted white.

"I always buy my guitars second-hand. I've never bought a new guitar, ever, and I don't want to. Let somebody else break them in. Once I get ahold of it, I know I'm going to need to change things. I might have to change the bridge, because if it's a really old guitar and it's got one of those old bridges on it, you might have to change it because it'll keep going out of tune. So I'll put a Bad-Ass bridge on it. That's what I usually use. I use a Red Velvet Hammer pickup that was handmade—they don't make them anymore—by a guy and his son out in L.A. They made these Red Velvet Hammers and they hand-wind the coils. They're supposed to be louder and give you distortion but also be clear at the same time, which I personally found very effective. I put those pickups immediately into that Melody Maker and I fell in love with the sound. Now I put it in all my guitars. All my Melody Makers and my Epiphone have these Red Velvet Hammers."

Joan did once own a new guitar—when she was 13. It was a snazzy Sears jobbie, bought for her by her parents, who thought she was going through a phase. She's even got some kind words for that guitar. "Actually, by using a cheap guitar I really built up my fingers and my calouses very quickly."

Then she got a real guitar, a 1968 blonde Les Paul Deluxe, that she used all through the Runaways and has now retired. "Nobody seems to have natural blonde wood Les Pauls," Joan muses. "When people see it they go, 'Oh, I like your gold top.' And I say, 'Gold top? It's not a gold top, it's blonde! I think other guitar players can relate to that."

This is the guitar she writes with, rooms with, nestles with in the wee hours, noodling. "I'll run over scales, but I don't know if they're proper scales. I'll mess around while I'm listening to the TV at a very low volume. I'll just sit there and play chord progressions, just different things going into different things, until maybe I hear two or three chords in a row that sound good, or until a melody pops into my head. I love to write harmonies and melodies. Then you come up with the chords underneath that.

"When you're in the studio you end up hearing each song hundreds of times and I always get ideas for guitar parts. Like all of a sudden I hear a guitar right there that should be playing these notes . . . and Kenny and Richie will just say, ok, go do it. I think just being on the road has made me that much better of a guitarist in just a year and a half, because I notice I'm writing harder guitar parts for myself to play while I'm singing."

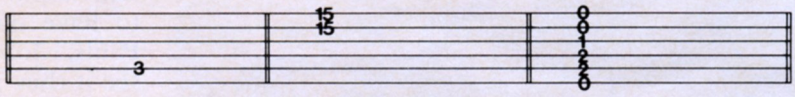
Sometimes, if Kenny Laguna is in the room, the noodling gets inspired. "It's like one day Kenny and I were sitting in my apartment frustrated over something and Kenny said, 'Oh Joan, I'm going to run away from all this.' And I was sitting there with a guitar in my hand and I said, 'I'm gonna run away . . .' and I just came up with that melody right there. And he said, that's good, and we sat there and wrote the song, then went into the studio and recorded it."

Toned up, tuned up, Joan Jett has happy landed, a lady of the 80s heading for woman of the 90s. She's got a home, a hit, a band called the Blackhearts, and a fighting chance to survive the stark reality called rock 'n' roll. With her ability to turn it into song, she'd have to be a fool to ever run away again. ■

TABLATURE EXPLANATION

Definitions

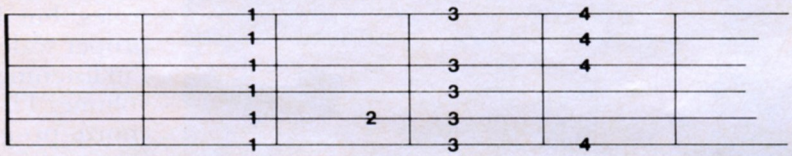
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



The blues scale can be played at any fret; the position marker will tell you which one is suitable for any given passage.

Extended position The ordinary fingering position on guitar is one finger to a fret. Thus, the left hand covers four frets. An extended position means that either the 1st finger or the 4th finger is stretched out of position to reach a certain note.

Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation, the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it: the word "half" for a half step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is ~~~. It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

Slide A slide up to a note looks like ⁄. Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ⌣ or down ⌒. In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (p.o.) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

Hammer On (h.o.) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

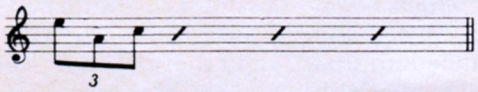
Bar A full bar is used only for rhythm chords. Partial bars are sometimes used in solo playing. They are indicated as follows: 1/3 bar covers two strings, 1/2 bar covers three strings, 2/3 bar covers four strings.

Holding A Chord Position The symbol ⌣ (borrowed from keyboards) means to hold a given chord while playing a single note figure.

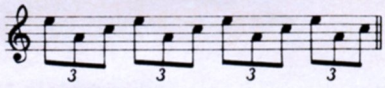
Letter Names Letter names such as [A][B][C] etc. are to enable you to match up the lick or solo in Section 2 with the proper place in the complete song cued in Section 1.

Abbreviations

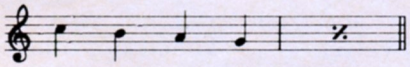
/ means to repeat the preceding beat or one beat figure.



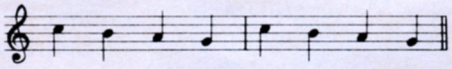
is played



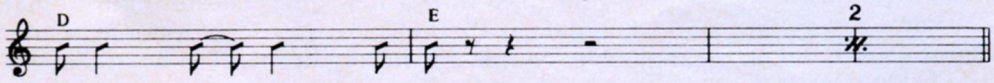
% means to repeat the preceding measure



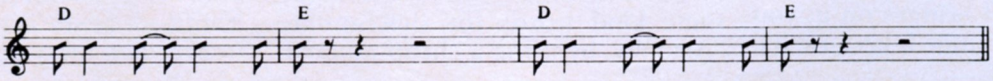
is played



2 %. means to repeat the preceding two measures



is played



Continued from page 71

album

by Steve Gett

BORN IN SAARSTEDT, Germany, Michael Schenker started playing guitar when he was nine and by the time he was 16 had made his first vinyl appearance on the Scorpions' **Lonesome Crow** debut. Recorded in Hamburg, the album sounds a little dated these days but nevertheless contains some interesting guitar work. The tune *Action* features a good solo but on the whole this should be reserved for avid collectors only. At the time of its release the Scorpions were gigging consistently in Germany. And one night when they opened for UFO, Michael was 'stolen' by the headliners. Subsequently he moved to England with them, even though he could barely speak the language.

Phenomenon was Schenker's debut album with UFO and it was also the band's first official worldwide release. Their early Lps had only come out in Germany and Japan. Released in 1974, Michael's presence was immediately evidenced. He had clearly found a good writing partner in singer Phil Mogg. The choice cuts were *Doctor Doctor* and the epic *Rock Bottom.* Another track worthy of attention was *Lipstick Traces,* which Schenker still reckons was "good for the time it was recorded."

A year later, **Force It** came out and was an excellent package, comprising numbers that were to become some of UFO's greatest moments like *Let It Roll, Out in the Street,* and *Shoot Shoot.* Schenker's tour-de-force was *This Kids/ Between the Walls,* where he shined with some highly effervescent playing. In retrospect the only criticism of the record was Leo Lyons' disappointing production work.

UFO had made use of keyboards on **Force It,** but by the time **No Heavy Petting** surfaced in 1976 they had acquired a permanent ivoryman in Danny Peyronnel. This was a highly underrated Lp and heralded some of Schenker's strongest playing, the best of which was to be heard on the electric *Can You Roll Her.*

The 1977 release **Lights Out,** was the album that broke UFO in America and was also the first to feature ex-Savoy Brown keyboards and rhythm guitarist Paul Raymond. Produced by Ron Nevison, Michael was captured in fine form. The magical moments were his blistering lead breaks on the title track and the mesmerizing solo on *Try Me.* However, shortly after it came out, Michael 'disappeared' to Germany with his girlfriend Gaby (whom he later married) and Paul Chapman was drafted in as a temporary on-stage replacement.

By the end of '77 Schenker had returned to UFO, who were now living in Los Angeles. **Obsession** was their first album recorded on American soil and many reckon that Schenker was at his best during this period. Listening to the man's work on tracks like *Pack It Up and Go, One More for the Rodeo* and the ballad *Born to Lose* is very impressive, to say the least.

All good things must come to an end though, and by the time the double live **Strangers in the Night** set came out in early '79, Michael had left UFO for good and was working with the Scorpions once again. Nevertheless, **Strangers** boasts some amazing lead work and is a must for all axe fanatics.

Once back with the Scorps, Schenker toured with the band in Europe and played on a few cuts of their **Lovedrive** Lp, including the title song and the instrumental *Coast to Coast.* However, he didn't stick with the group and soon quit to work on a solo venture.

After leaving the Scorpions little was heard of Michael until he showed up backstage at the 1979 Reading Festival. By this time his affairs were being handled by Def Leppard's manager, Peter Mensch, and in September of that year he was in New York where he jammed with Aerosmith for a while. Nothing materialized with Steven Tyler's gang though, and soon Michael was back in Britain working with vocalist Gary Barden, bassist Billy Sheehan and ex-Montrose and current Heart drummer Denny Carmassi. After a brief period of rehearsing though, Schenker suffered a nervous breakdown and was eventually hospitalized.

In September '80 he was back on the scene with his first solo album which he'd recorded with Barden, Don Airey, Mo Foster and Simon Philips. Produced by Rainbow's Roger Glover, this was a fine Lp featuring cuts like *Armed & Ready, Into the Arena* and *Cry for the Nation.*

Shortly after the release of his first solo Lp, Michael had recruited Cozy Powell, Chris Glen and Paul Raymond for a touring unit and there was road work in Europe and the Far East, as well as an abortive support slot on Molly Hatchet's U.S. tour.

In January 1981 the new MSG (the abreviated name for The Michael Schenker Group) began work on a studio album in London that was to turn into something of a nightmare. There were constant battles with producer Ron Nevison and the end result was a sadly disappointing record. Indeed the whole Lp had cost around half a million dollars to complete and was very much a flop. However it is worth checking out the solo work on the song *Looking for Love.*

Before long, Gary Barden and Paul Raymond were to leave the band and in the wake of their departures came the double **One Night at Budokan** live package (alas, still only available on import in the U.S.) which served as a fine epitaph to the old line-up. It's not as good as **Strangers in the Night** but is still well worth hearing and basically comprises material from the first two Schenker studio albums, together with a rousing rendition of the UFO standard *Doctor Doctor.*

Former Rainbow vocalist Graham Bonnet joined MSG in the spring of 1982, but shortly afterwards Cozy Powell left, at which point Michael recruited Ted McKenna (ex-Sensational Alex Harvey Band) as his new drummer. The group then went to France and recorded **Assault Attack.**

However, by the time that was issued at the end of '82, Graham Bonnet was out and Gary Barden was back as lead singer. A keyboard player was found in Andy Nye and MSG spent the rest of the year on tour in Europe, before going to Japan at the beginning of the new year.

Since then Michael has recorded his current **Built to Destroy** album, which he in fact re-mixed in New York at the Record Plant with Jack Douglas in August '83. There have been more European dates and it now looks likely that Schenker's next stateside onslaught will take place at the start of 1984.■

THE LISTS

5 YEARS AGO

Mick Jagger	Swearing he wouldn't be singing *Satisfaction* at age 40.
Jerry Garcia	Beginning a solo on *Dark Star*.
Van Halen	Playing the bars in San Obispo.
Ozzy Osbourne	Biting off the head of a bat in Tulsa.
Steve Clark	Pumping gas in London.
Boston	Promising Epic Records their 3rd album.

5 YEARS FROM NOW

Replacing Don Knotts on *Hollywood Squares*.	
Nearing the end of the solo.	
Owning the bars in San Obispo.	
President of RCA Records.	
Checking the oil in Glasgow.	
Assuring them 3rd album is in the mail.	

NAME THAT GUITARIST

Styx—James Young, Tommy Shaw
38 Special—Jeff Carlisi & Don Barnes
Joan Jett & The Blackhearts—Ricky Byrd
Hall & Oates—G. E. Smith
Earth, Wind & Fire—Roland Bautiste
REO Speedwagon—Gary Richrath
Billy Joel Band—David Brown & Russell Javors
X—Billy Zoom
Foreigner—Mick Jones
Loverboy—Paul Dean

MASTERS OF MID-TEMPO

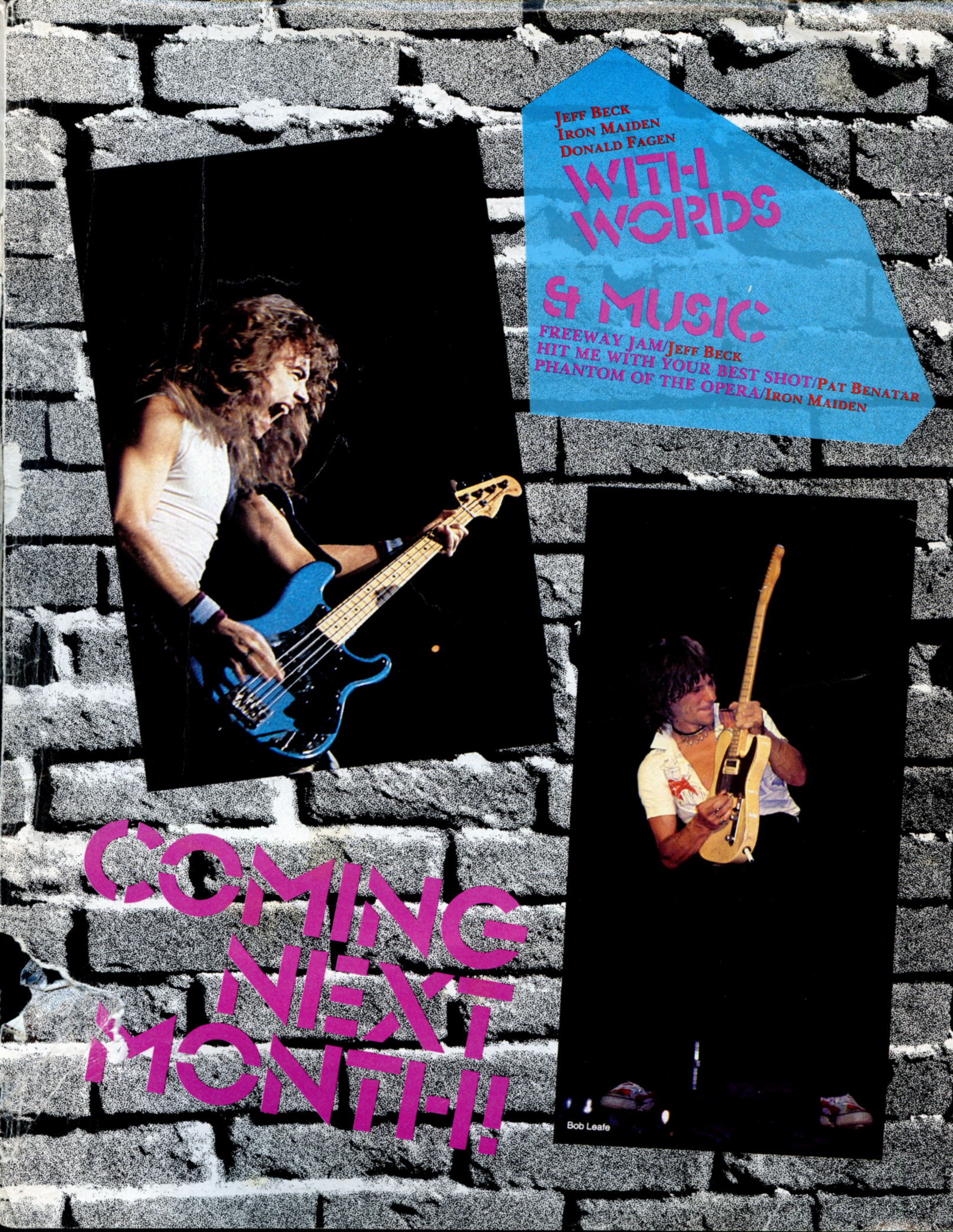
Little Feat
King Sunny Ade
Dire Straits
Steely Dan
J.J. Cale

DEDICATIONS

Dancing with Myself—Jennifer Beals
King of Pain—Mr. T
Heavy Metal Love—Valerie & Eddie
Waiting on a Friend—Howard Johnson
Love Is a Battlefield—Elizabeth Taylor
Bent Out of Shape—Robert Kennedy Jr.
I'll Tumble 4 Ya—Nadia Comaneci
How Can I Refuse—George McGovern
Too Much Time on My Hands—Newsweek
Ain't Gonna Eat Out My Heart Anymore—Ozzy Osbourne

RANDY JACKSON'S (ZEBRA) 5 ESSENTIAL GUITAR ALBUMS

Led Zeppelin II
The Best of Cream
The Yes Album
Van Halen
Electric Ladyland—Jimi Hendrix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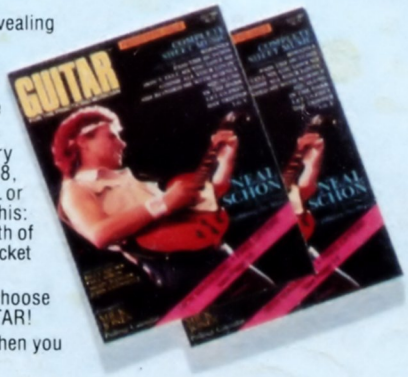

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